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# THE ADYAR LIBRARY SERIES

VOLUME THIRTY-THREE

STUDIES ON SOME CONCEPTS  
OF THE ALAṂKĀRA ŚĀSTRA

पञ्चमी साहित्यविद्या . . . सा हि चतसृणामपि विद्यानां निष्यन्दः  
STUDIES ON SOME CONCEPTS  
OF THE ALAMKĀRA S'ĀSTRA

BY

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## FOREWORD

It is my privilege to introduce to the world of scholarship Dr. V. Raghavan's second book in the Adyar Library Series entitled *Studies on Some Concepts of Alaṃkāra Śāstra*. His first book, *The Number of Rasa-s*, was published by the Adyar Library in 1940 and the uniformly good reception which it has had at the hands of literary critics has made me hasten with the work of bringing out this second publication.

The subject of Indian aesthetics has yet to be built up by research work not only in Gīta, Nāṭya, Śilpa and Citra but also in the important field of Sanskrit Alaṃkāra Śāstra. The vast and noteworthy contributions of Indian minds on the subject of Literary Criticism have not received the attention which scholars here and in other countries have shown to Indian contributions to philosophy.

Bharata who defined Drama as representation of moods (*bhāva-anukīrtana*) and said that *rasa-anubhava* (experience of Rasa) is its essence; Bhāmaha and Daṇḍin who emphasized that beautiful expression (*Vakrokti* or Alaṃkāra) is the vital thing in poetry; Vāmana who stressed Saundarya and declared Style (*Rīti*) as the soul (*ātman*) of expression; Ānanda-vardhana to whom it was given to show that the revelation in Art takes place through Suggestion (*Dhvani*); Abhinavagupta who expressly said that the 'soul' of poetry is the experience of Beauty (*cārutvapratīti*), and formulated along with others, that ultimately

Harmony (Aucitya) is the life of Kāvya; Bhaṭṭa Nāyaka who distinguished poetry from other utterances as 'Mode of Expression' (*abhidhāvyāpāra*) subordinating both word and idea (*śabda* and *artha*); Kuntaka who based style on the poet's character; Mahima Bhaṭṭa, Bhoja—these would rank with the world's eminent literary critics. It may well be claimed that Rasa, Dhvani and Aucitya form the three great contributions of Sanskrit poetics to the world's literature on the subject.

Among the more important topics dealt with in this book, Alaṃkāra, Rīti, Aucitya, Saundarya and Camatkāra, deserve to be specially mentioned. The treatment is original and some topics have been dealt with for the first time. The author has utilized for his studies not only printed books, but a number of works available only in manuscript. The accounts are historical and given in great detail, so that a complete examination of the ideas of all the writers on a particular concept may lead to the discovery of several ideas which will be of value for a proper appreciation of the finer aspects of the rich contributions of the Alaṃkāra Śāstra. It will be seen that some of the studies take into account contributions of Western writers also; and it is hoped that the comparative study which the author mentions on p. 80 will be published soon.

It is with great pleasure that I record my sincere thanks to the author for the co-operation which he has been extending to me in the publication of the Adyar Library Series.

Adyar  
14 April 1942

G. SRINIVASA MURTI,  
*Honorary Director*

## PREFACE TO THE FIRST EDITION

I HAVE dealt with Sāhitya, Ukti, Doṣa, Guṇa, Vakrokti, Alaṃkāra, Dhvani and Rasa in my book on *Bhoja's Śṛṅgāra Prakāśa*. The contents of this volume supplement the studies contained in my book on the *Śṛṅgāra Prakāśa*. The opening study here of the Lakṣaṇa forms the first exhaustive account of that little-studied concept. In the study of the Rīti here, I have discussed it in relation to the conception of Style in the West. The study of Aucitya presented in this book forms the only account of that important concept. In these and the other studies in this book, I have, on the basis of a detailed, historical survey of the concepts as developed by the several Sanskrit Ālaṃkārika-s, endeavoured to understand and interpret their underlying ideas and the value of these for the art and appreciation of literature.

I am thankful to the authorities of the *Journal of Oriental Research*, Madras, the *Journal of the Madras University*, Madras, the *Indian Historical Quarterly*, Calcutta, and *Indian Culture*, Calcutta, for their permission to bring out in the form of this book these studies of mine on concepts of the Alaṃkāra Śāstra which originally appeared in those journals in the form of articles. I am thankful to the authorities of the

Madras University for permitting this publication, and to Dr. Srinivasa Murti, Director, Adyar Library, for accepting to publish this book in the Adyar Library Series, as also to Dr. C. Kunhan Raja, D. Phil. (Oxon.), Curator, Eastern Section, Adyar Library, and Head of the Department of Sanskrit, University of Madras.

Madras

V. RAGHAVAN

16 March 1942

## PREFACE TO THE SECOND EDITION

My *Studies on Some Concepts of the Alaṃkāra Śāstra* published by the Adyar Library in 1942 was received well and was also included among books prescribed for study for those who studied Alaṃkāra Śāstra in many universities in India. It has long been out of print and myself and the Adyar Library have been receiving continuously inquiries regarding the book. Because of my many and heavy undertakings in the field of research as well as organizational work for the promotion of Sanskrit studies, I could not, despite my best efforts, complete the press-copy of the revised and enlarged edition of this book before 1971.

As may be seen, the presentation in the second edition has been improved by the elimination, as far as possible, of untranslated Sanskrit terms, printed in Devanāgarī, occurring in the midst of the English exposition. On the side of the textual study of Sanskrit works as well as on that of comparative criticism, a good deal of fresh material which I had gathered since the forties during my continuous pursuit of this subject has been added.

I must express my thanks to the authorities of the Adyar Library and Research Centre for their interest

in my work and for bringing out, with their usual speed and efficiency, this second edition of the work. Mrs. Radha Burnier, Mrs. Seetha Neelakantan and Prof. A. A. Ramanathan have all bestowed much care on the MS. and the proofs of the book. In my own reading of the proofs, I have received the help of my former student, Dr. S. S. Janaki. To these as well as the Vasanta Press, Adyar, and its Manager, Sri K. Ramanathan, I express my thanks.

1-1-1973

Madras

V. RAGHAVAN

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## ABBREVIATIONS AND SELECT BIBLIOGRAPHY

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 MOL—Madras Govt. Oriental MSS. Library  
 NS—Nirnaya Sagar Press, Bombay  
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## THE HISTORY OF LAKṢAṆA

[I. Introductory II. The text of Bharata on the subject: 2 recensions III. The literature on the subject IV. Its three names: Lakṣaṇa, Bhūṣaṇa and Nāṭyālaṃkāra V. The *daśapakṣī*, 'ten views', on the subject in the *Abhinavabhārati* VI. Probable authors of the views in the *daśapakṣī* VII. Criticism of the *daśapakṣī* VIII. Abhinavagupta's own view IX. Other writers on the subject: Daṇḍin, Dhanamjaya and Dhanika, Bhoja, Śāradātanaya, Sāgaranandin, Jayadeva, Siṃhabhūpāla, Viśvanātha, Rāghavabhaṭṭa, Jagaddhara, Alaka, Rucipati, Bahūpamiśra, Kumbhakarṇa, Sarveśvara and Acyutarāya X. Bharata's own view; the text of Bharata independently studied—Conclusion XI. Supplement: Table of the Lakṣaṇa-s in the various lists according to the different writers.]

### I

Sāhitya along with grammar and prosody finds treatment at the hands of Bharata under *vācikābhīnaya*, the Kāvya which is the text of the drama. The Kāvya, Bharata says, should have thirty-six Lakṣaṇa-s:

काव्यबन्धास्तु कर्तव्याः षट्त्रिंशल्लक्षणांविताः । XVI. 169.

In chapter 17, he gives a list of thirty-six Lakṣaṇa-s and defines each. In the end he calls them *kāvya vibhūṣaṇa*, adornments of Kāvya. He does not illustrate these as he illustrates the metres and Alāṃkāra-s. He does not specify their place in Kāvya and does not define their difference from Alāṃkāra. That in the earliest stage of poetics, the

Lakṣaṇa was an accepted element, like Alaṁkāra, is known from a verse in the *Gāthāsaptasatī* (V. 28, NS Press ed.) in which, in a *śleṣa* between *stana* and *kāvya*, we find both Lakṣaṇa and Alaṁkāra mentioned as factors of beauty: *salakṣaṇābharaṇāḥ*. But this concept of Lakṣaṇa is not elaborated very much in later literature on Poetics or Dramaturgy. Abhinavagupta opens his exposition of the topic by observing that, as a topic of Poetics, it is quite unfamiliar (*aprasiddha*):

तत्र गुणालंकारादि (दी ?) रिति (रीति) वृत्तयश्चेति काव्येषु प्रसिद्धो  
मार्गः । लक्षणानि तु न प्रसिद्धानि । *Abhi. Bhā.*, p. 379.<sup>1</sup>

Many of these look like Alaṁkāra-s while some actually go by names which are Alaṁkāra-s in later literature. There is no clear grasp of the exact nature of Lakṣaṇa in the few writers on dramaturgy who treat of it. Bharata certainly means them to be features of Kāvya in general and not of drama only. It would seem, by the fact that Bharata mentions them first and by his listing thirty-six of them, that he considered Lakṣaṇa of greater importance than Alaṁkāra. It had its day when it loomed large in the field, eclipsing Alaṁkāra, of which there was then but a scanty number. But gradually Lakṣaṇa-s died in the Alaṁkāra-śāstra. Writers on drama took them up, some enthusiastically defining and illustrating them, some doing so out of loyalty to Bharata and

<sup>1</sup> References to the *Nāṭya-śāstra* of Bharata are to the Kashi edition of that work. References to the *Abhinavabhāratī* are to vol. II of that work in the MS. of the Govt. Oriental MSS. Library, Madras, the corrupt text of which I studied and reconstructed as far as possible with the help of Mm. Prof. S. Kuppaswami Sastri. The GOS edition of the work, not infrequently, adds to the mistakes. See GOS 68, pp. 290-321.

some dismissing them as having been included in Alaṃkāra-s or Bhāva-s. This lost tradition of Lakṣaṇa has a history of its own which is the subject of this chapter.

## II

In chapter 17, Bharata gives a list of thirty-six Lakṣaṇa-s, defines each and in the end indicates in one verse their character and place in the Kāvya. This portion of the *Nāṭya-śāstra* has two recensions, even as the portions on metres and Guṇa-s. The text on Guṇa-s followed by Abhinavagupta is not the one followed by Maṅgala, whose fragments on the concept of Guṇa are available in Hemacandra and Māṇikyacandra. But as regards metres and Lakṣaṇa-s, Abhinavagupta is acquainted with both the recensions. He notes both the recensions as regards the definitions of the Lakṣaṇa-s and says he follows mainly the recension handed down to him through his teacher. (*uddeśākramas tu asmad-upādhyāyaparaṃparāgataḥ*, p. 384.) This recension enumerates the Lakṣaṇa-s in Upajāti metre; the other recension, in Anuṣṭubh metre. He adds that he will indicate the other recension also then and there. Accordingly while treating of the Lakṣaṇa-s, one by one, he notices the definitions in the other recension and also shows, quite arbitrarily in most cases, how both mean the same thing. Further, though both recensions have *priyavacana*, Abhinavagupta includes the *priyavacana* of the Anuṣṭubh list in the *protsāhana* of the Upajāti list, and in the *priyavacana* of the Upajāti list itself, he includes the *bhramśa* of the Anuṣṭubh list. *Garhaṇa* of the Anuṣṭubh list is twice included under *kapaṭa* and *kārya* of the Upajāti list; similarly *prasiddhi* under both *ākhyāna* and *anunīti*. *Paridevana* of the Upajāti list is said to include *kṣobha* and

*anuktasiddhi*, two of the Anuṣṭubh list. The Kāvya-mālā edition of the *Nāṭya-śāstra* has the recension followed by Abhinavagupta, the Upajāti recension. The other recension in Anuṣṭubh verses is found in the Kāshī edition which also gives in the footnotes the Upajāti recension. The *Rasārṇava-sudhākara* and *Sāhityadarpaṇa* follow the Anuṣṭubh recension while Bhoja, with whom elaboration is the principle, must have been acquainted with both recensions, since he makes up a list of sixty-four Lakṣaṇa-s from both recensions. The *Daśarūpaka* follows the Upajāti recension. The two recensions differ in their enumeration as well as in the definition of each Lakṣaṇa. Only seventeen Lakṣaṇa-s are common to both. Of the definitions, eight are common to both, those of *bhūṣaṇa*, *akṣarasamghāta*, *śobhā*, *guṇakīrtana*, *manoratha*, *pricchā*, *saṁśaya* and *prāpti*; the definition of *kārya* of the Upajāti list is the same as that of *garhaṇa* in the Anuṣṭubh list; five definitions agree in substance, those of *udāharāṇa*, *nirukta*, *siddhi*, *padocchaya* and *dṛṣṭānta*; the definition of *anuvṛtti* of the Upajāti list agrees in substance with that of *dākṣiṇya* of the Anuṣṭubh list. *Yācñā* and *priyavacana* of the Upajāti list are defined by the same identical verse, and the definition suits the latter and not the former. There are also corruptions in the definitions in both recensions. The table at the end of this chapter shows the Lakṣaṇa-s according to the two lists, how Abhinavagupta includes those of the Anuṣṭubh list in one or the other of the Upajāti list, additional Lakṣaṇa-s in other writers, and other details.

### III

Coming to the literature on the subject of Lakṣaṇa, besides Abhinavagupta's commentary on this portion of the



*Nāṭya-śāstra*, which deals elaborately with Lakṣaṇa, the earlier commentaries of Udbhaṭa, Lollaṭa and Śaṅkuka must have dealt with the concept of Lakṣaṇa. Bhaṭṭanāyaka's *Hṛdayadarpaṇa* also probably dealt with it. We have sure evidence of Bhaṭṭa Tauta having treated of Lakṣaṇa-s. In an extract given from his *Kāvya-kautuka* in the *Abhinavabhāratī* (p. 541, vol. II) we find Lakṣaṇa included in his enumeration of the *kāvya-paddhati-s*, along with Guṇa, Rīti, Alamkāra, etc. Further Abhinavagupta ascribes to Tauta certain definite views on Lakṣaṇa during the course of his attempt to explain the difference between Alamkāra and Lakṣaṇa. We noted above how the Upajāti recension was handed down to Abhinavagupta from his teacher, i.e. from his teacher's *Kāvya-kautuka*, upon which Abhinavagupta had commented. Before Abhinavagupta, views on Lakṣaṇa were very confused, as is seen from Abhinavagupta's commentary on the Lakṣaṇa-s which opens with ten *pūrvapakṣa-s* on the real nature of the concept of Lakṣaṇa. Bhoja's *Śṛṅgāraprakāśa* enumerates, defines and illustrates, not thirty-six of them, but sixty-four. Śāradātanaya follows Bhoja. The *Daśarūpaka* and *Avaloka* mention the thirty-six Lakṣaṇa-s and briefly indicate their inclusion in Alamkāra-s and Bhāva-s. Bahurūpamiśra, in his gloss on the *Daśarūpaka*, speaks twice of the Lakṣaṇa-s and in addition to the Lakṣaṇa-s, mentions also the Nāṭyālamkāra-s. Sāgaranandin, in his *Nāṭakalakṣaṇaratnakōśa*, gives both the Lakṣaṇa-s and the Nāṭakālamkāra-s. The *Samgītarāja* of king Kumbhakarṇa dealt with the Lakṣaṇa-s. Sarveśvara's *Sāhityasāra* deals with the Lakṣaṇa-s of the Upajāti list. Siṃha-bhūpāla calls them 'Bhūṣaṇa-s', gives thirty-six of them, defines and illustrates them. The *Sāhityadarpaṇa* also gives them with definitions and illustrations. The *Nāṭakacandrikā* of Rūpa Gosvāmin, criticizes the *Sāhityadarpaṇa* and follows

the *Rasārṇavasudhākara* as regards the thirty-six Lakṣaṇa-s. From Rāghavabhaṭṭa's commentary on the *Śākuntala* we learn that Mātr̥gupta also dealt with Lakṣaṇa-s separately in his work on Nāṭya. Rāghavabhaṭṭa indicates some of the thirty-six Lakṣaṇa-s in the several situations in the *Śākuntala*. Jagaddhara is another commentator who, in his *ṭīkā* on the *Mālatīmādhava*, points out a few of the Lakṣaṇa-s. Rucipati, in his commentary on the *Anargharāghava*, points out two Lakṣaṇa-s. Rājānaka Alaka, in his commentary on Ratnākara's *Haravijaya*, has occasion to speak of Lakṣaṇa. Alaka follows the Upajāti recension. The only work on poetics proper which treats of Lakṣaṇa-s is Jayadeva's *Candrāloka*. It defines only a few of them with illustrations.

#### IV

Lakṣaṇa has changed its name during its history. Siṃha-bhūpāla and his followers call it Bhūṣaṇa. This name is derived from Bharata himself describing the Lakṣaṇa as *kāvya vibhūṣaṇa* and *bhūṣaṇasammita*. Though Bhoja calls it only Lakṣaṇa, Śāradātanaya calls it Bhūṣaṇa at the beginning and ends by calling it Alaṁkāra. Jagaddhara calls it Nāṭyālaṁkāra.

#### V

Bharata's own view of Lakṣaṇa, as far as it can be made out from his text alone, must be taken up only lastly. Before that we shall see what views of Lakṣaṇa are contained in the *Abhinavabhāratī*. Abhinavagupta gives a number of confused views held by others and at the end of these he numbers them as ten. But actually, on first reading, we get only eight views. The text here is very corrupt and perhaps lost also,

here and there. The following ten views can be made out of this portion of the *Abhinavabhāratī*, pp. 379-81, vol. II, Madras MS.

1. Lakṣaṇa is different from Guṇa which is inherent in Rasa, the soul of poetry. As belonging to the body of poetry, Lakṣaṇa is on a par with Alaṃkāra with this difference: It is not separate from the body, i.e. it is not *prthaksiddha*. Alaṃkāra is separate from the body:

पृथक्सिद्धत्वादलंकारः । शरीरनिष्ठमेव यत्पदं पृथक्सिद्धं (यदपृथक्सिद्धं) तल्लक्षणम् ।

Lakṣaṇa is the body itself and as such is further adorned with Alaṃkāra-s. Just as we take the metaphor of necklace or anklet when we talk of Alaṃkāra, so also we have to take the metaphor of the Lakṣaṇa of the body, such as the Sāmudrikalakṣaṇa-s, when we speak of the Kāvya-lakṣaṇa. This Lakṣaṇa is twofold: natural (*siddharūpa*) such as the quality of having broad eyes, and artificial (*sādhya-rūpa*) such as the occasional grace of a beautiful gait. In this view, Lakṣaṇa-s are features in the body of a Kāvya, like the features in the personality of the hero of the story.

—तल्लक्षणं येन शरीरस्य सौन्दर्यं जायते । तच्च सिद्धरूपं साध्यरूपं वा, यथा श्रूयामेति मदमन्थरगामिनीति च । एतदेव लक्षणम्; तच्चालंक्रियते ।  
 . . . . तदेतल्लक्षणं द्विधेति, यथा श्रूयामा विशालाक्षी, मत्तमातङ्ग-  
 गामिनीति च । p. 379.

तत्र प्रथमपक्षे वर्णनीयप्रधानभूताधिकारपुरुषगतगुणविभाग एव(इव) काव्ये पर्यवसीयते । p. 380.

2. Some others think that situations or points in the plot of the drama or the *samdhyaṅga*-s are called Lakṣaṇa. Just as the Sāmudrikalakṣaṇa-s like *pāśa* and *dhvaja* indicate the greatness and the beauty of a great personage (*mahāpuruṣa*), so also are these Lakṣaṇa-s which are so many points in the development of the plot beautifying the story; as beautifiers of the text, they are called Lakṣaṇa-s; but the same are called *samdhyaṅga*-s as developers of the plot, and *vr̥tṭyaṅga*-s as promoters of Rasa.

अन्ये मन्यन्ते—इतिवृत्तखण्डलकान्येव संध्यङ्गकानि लक्षणातीति च व्यपदिश्यन्ते । निमित्तभेदात् पूर्वापरसंबन्धेन बीजोपक्षिप्तार्थे निर्वहणपर्यन्ते परस्परसंधायकत्वेन संध्यङ्गतया व्यपदेशः, रसविशेषोपयोगितया वृत्त्यङ्गवाचोयुक्तिः, काव्यगतस्यतिप्राशस्त्योपयोगितया महापुरुषगतपाशध्वजपाद-रेखादिवल्लक्षणशब्दवाच्यता । तदुक्तं तत्रैव—

लक्षणान्येव बीजार्थक्रमनिर्वाह[य]कानि चेत् ।

प्रतिसंधि तदङ्गानि फलसिद्ध्युपपत्तिः ॥ इति । p. 380.

3. Some differentiate Guṇa-s, Alaṁkāra-s and Lakṣaṇa-s not by the *āśrayāśrayibhāva* adopted by those who hold the first view, but by defining three different activities of the poet's faculty which create the Guṇa-s, Alaṁkāra-s and Lakṣaṇa-s in a Kāvya. The poet's imagination has three activities (*vyāpāra*-s) and three corresponding movements (*parispanda*-s). In the very first movement, the poet's genius conceives the Rasa and its Guṇa, say *śṛṅgāra* and its Guṇa, *mādhurya*. The second movement, which is also called *varṇanā*, effects the Alaṁkāra. The third activity chooses the words and ideas. The effect of this third activity is the actual body of poetry, the *kāvyaśarīra*, suggesting the presence of the ten Guṇa-s,

*śleṣa*, etc. That beauty of the *kāvyaśarīra* which is the effect of this third activity and which is not comprised in the beauty effected by an *Alaṃkāra* is what is called *Lakṣaṇa*.

एते(के)षां तु दर्शनम्—कवेः यः प्रतिभात्मा प्रथमपरिस्पन्द[त]: तद्व्यापारबलेपनतेषु(ताः) गुणाः । प्रतिभावत एव हि रसाभिव्यञ्जन-सामर्थ्यमाधुर्यादिः उपनिबन्धन (माधुर्याद्युपनिबन्धन) सामर्थ्यं, न सामान्य-कवेः । अनेन शब्देन इदं वस्तु वर्णयामीत्येवंभूतवर्णनापरपर्यायद्वितीय-व्यापारसंपाद्यस्त्वलंकारः । शब्दः(दान्) अमीभिः शब्दैरर्थानमीभिरर्थैः संघटयामीत्येवमात्मकस्तु यस्तृतीयः कवेः परिस्पन्दः तदधीनात्मलाभादिः(दीनि) शब्दार्थात्मककाव्यशरीरसंश्रितानि वक्ष्यमाणश्लेषादिगुणदशकसमभिव्यञ्जन-व्यापाराणि शब्दार्थोपसंस्कारकल्पानि क्रियारूपाणीति । यदुक्तं तत्रैव—

काव्येऽप्यस्ति तथा कश्चित् स्निग्धः स्पर्शोऽर्थशब्दयोः ।

यः श्लेषादिगुणव्यक्तिदक्षस्यालक्ष्णं स्थितिः(?) ॥

अत्र पक्षे कविव्यापारभेदाद् गुणालंकारलक्षणविभागः । p. 380.

This view seems to be like the first in making *Lakṣaṇa* the *kāvyaśarīra*. This view seems further to formulate two sets of *Guṇa*-s, one, the three *Guṇa*-s, *mādhurya*, *ojas* and *prasāda*, which are said to inhere in *Rasa* as qualities of the *Rasa* (*rasadharmas*) and the other, the ten *Guṇa*-s associated with the words, *śleṣa*, etc. The suggesting of these and the effecting of a fine texture or appearance (*snigdhasparśa*) in sound (*śabda*) and meaning (*artha*), forming the body of *Kāvya*, is said to be *Lakṣaṇa* by those who hold this view.

4. The fourth view, instead of restricting the Lakṣaṇa-s to *vākyas*-s or points in the plot, lifts them to the position of *prabandhadharma*-s, characteristics of different kinds of poems. As for instance, some poems are characterized by profuse adornment by Guṇa-s and Alaṁkāra-s. Such poems are called by the first Lakṣaṇa named Bhūṣaṇa, which Bharata defines as the ample use of Guṇa-s and Alaṁkāra-s.

अलंकारैर्गुणैश्चैव बहुभिः समलंकृतम् ।

भूषणैरिव चित्रार्थैस्तद्भूषणमिति स्मृतम् ॥ XVII. 6.

The example given for such a poem, i.e. a Bhūṣaṇa-prabandha, is *Meghadūta*!

तथा हि—किञ्चित् प्रबन्धजातं गुणालंकारनिकरप्रधानम्, यथा मेघदूताख्यम्, तद्विभूषणम् । एवमन्यदपीति प्रब(न्ध)धर्मा लक्षणानि । p. 381.

5. We are not able to have much light as regards the fifth view on which we have only a brief remark. It says:

केचित्तु ब्रुवते—कवेरभिप्रायविशेषो लक्षणम्, इति । p. 381.

6. Certain others are said to view Lakṣaṇa as the proper use of Guṇa-s and Alaṁkāra-s, i.e. in accordance with the principle of the appropriateness of the Rasa (*rasa-aucitya*).

इतरे पुनर्मन्यन्ते—यथास्थाननिवेशनं यत् गुणालंकारयदूनं (रादीनां) तल्लक्षणम् । p. 381.

7. The seventh view has affinities with the first and third views. It takes its stand on the fact that Lakṣaṇa, like Alaṁkāra, belongs to the body of Kāvya and secondly,

like Alamkāra, it is a beautifying factor. The beautiful *kāvyaśarīra* itself is held as Lakṣaṇa. Such beauty as is inherent in Kāvya-s like the *Amaruśataka*, even in the absence of Alamkāra-s, what may be called natural beauty, is the field of Lakṣaṇa.

परे त्वाभाषन्ते—अलंकारादिनिरपेक्षेणैव (क्षयैव) निसर्गसुन्दरो यो-  
ऽभिनयविशेषः काव्येषु, अमरकश्लोकेष्वपि (ष्विव), तत्सौन्दर्यहेतुर्यो धर्मः स  
लक्ष्यः (लक्षणं), स एव चार्थः काव्यविशेषरूपो लक्षणम् । p. 381.

8. The eighth view has been made out with great difficulty, for the text here is very brief. This view differentiates Lakṣaṇa on this score: Bharata has given only three Alamkāra-s, *upamā*, *dīpaka* and *rūpaka*. These three become infinite with manifold varieties. The means of their multiplication is the interaction of these three Alamkāra-s with the thirty-six Lakṣaṇa-s. The text available is this:

उपमादीपकरूपकाणामानन्त्याद् भेदमाहुः । p. 381.

This view is more elaborately found in a further context on the basis of which we may reconstruct this text thus:

उपमादीपकरूपकाणाम् आनन्त्यप्रयोजकत्वाद् भेदमाहुः ।

In discussing the difference between Alamkāra and Lakṣaṇa, in the Alamkāra section, Abhinavagupta gives the same view more elaborately and as his own teacher's, i.e. Bhaṭṭa Tauta's. *Upamā* becomes *praśaṃsopamā* by adding to it the Lakṣaṇa called *guṇānuvāda*; it becomes *atiśayokti* if the Lakṣaṇa *atiśaya* is added to it and so on. This view of Tauta is very clever and though it does not correctly

define Lakṣaṇa and its nature, yet indicates how there is an easy transition from Lakṣaṇa to Alaṁkāra.

उपाध्यायमतं तु—लक्षणबलाद् अलंकाराणां वैचित्र्यमागच्छति ।  
तथापि (हि) गुणानुवाद[न]नाम्ना लक्षणेन योगात् प्रशंसोपमा । अतिशय-  
नाम्नोऽतिशयोक्तिः । मनोरथारूपेण अपस्तुतप्रशंसा । मिथ्याध्यवसायेन  
अपह्नुतिः । [अ] सिद्ध्या तुल्ययोगितेत्येवमन्यदुत्प्रेक्ष्यम् । p. 404.

9. The ninth view is obscure since, here again, the text is meagre.

शब्देन अर्थेन चित्रत्वं लक्षणमित्यन्ये । p. 381.

Abhinavagupta later uses this view also and explains it as the beautification of *śabda* by *śabda*, of *śabda* by *artha*, of *artha* by *śabda* and of *artha* by *artha*. In effect this view also comes to be the same as the third view, Lakṣaṇa being held to be such beauty of the body of poetry as is present even in the absence of any Alaṁkāra.

10. The tenth and the last view, as Abhinavagupta himself points out, does not differ from the second view very much. Just as in the Mīmāṃsā-śāstra the different subject-heads are distinguished by the Lakṣaṇa-s (*prasaṅga*, *bādhā*, *atideśa*), so also in Kāvya, particular points in the story go by the name *bhūṣaṇa*, *akṣarasamghāta* and other Lakṣaṇa-s. This view thus, except for the illustration from the Mīmāṃsā, is not different from the second one which holds Lakṣaṇa-s to be *itivṛttakhaṇḍalaka-s* or *saṁdhyāṅgaka-s*.

## VI

Now as regards the authors of these ten views: We have no evidence to affirm definitely where these views are to



be found or who held them. Abhinavagupta does not mention the name of the theorists here, as he does in his discussion on Rasa-realization. It is not likely that these ten are purely hypothetical views. In the course of the exposition of the second and the third view, Abhinavagupta twice quotes Anuṣṭubh verses with the words (*taduktam tatraiva*). The third view takes its stand on differences in activity (*vyāpāra-bheda*). From the look of the Anuṣṭubh-s and the association of *vyāpāra* with Bhaṭṭa Nāyaka we may conjecture that some of these views are expounded in Bhaṭṭa Nāyaka's *Hṛdayadarpaṇa*. We also know of the Mīmāṃsā predilections of Bhaṭṭa Nāyaka. So it is likely that the tenth view also is contained in his work. We can also make out the author of the eighth view definitely as Abhinavagupta's own teacher, Bhaṭṭa Tauta, whose work, the *Kāvya-kautuka*, must have dealt with the *kāvya-paddhati* called Lakṣaṇa at some length.

## VII

Taking this *daśapakṣī*, the ten views given above, the ideas more commonly associated with Lakṣaṇa are these:

1. Lakṣaṇa belongs to the body of Kāvya.
2. It is a beautifying element.
3. As such, its difference from Alaṃkāra consists in that it is more comprehensive, is not an entity separate from the body, like the ornament, Alaṃkāra, but is intrinsic to the poem or *apṛthaksiddha*, i.e. is the *kāvya-śarīra* itself.
4. By itself, it gives grace to the Kāvya while Alaṃkāra is added to it for extra beauty.

This is one group of ideas, taking inspiration from the metaphor of Sāmudrika-lakṣaṇa. This is after all the most natural way to take it, as all the elements of beauty in poetry

have been thought of always on the analogy of the human personality, Kāvya-śarīra, Guṇa, Alaṁkāra, etc.

Another line of thought is not to bring Lakṣaṇa at all in relation to Kāvya in general nor to take it, like Alaṁkāra, as a beautifying factor, but to associate it only with drama and the several situations in the development of its plot. Abhinavagupta and his teacher took Lakṣaṇa in accordance with the first group of ideas, considering Lakṣaṇa to be *kāvya-śobhākara-dharma*, a beautifying element pertaining to the body of Kāvya in general. The other line of thought represented by views 2 and 10, considering Lakṣaṇa to be like *saṁdhyāṅga*-s, which Abhinavagupta does not accept, is the view that has however survived in some works. The works on dramaturgy alone (a few of them) treat of it and these take Lakṣaṇa-s to be features of drama like the *saṁdhyāṅga*-s. The curious and purely speculative views, the connection of which with Bharata's own view we do not see at all, are view no. 4, which takes them to be characteristics which classify the Kāvya-s into thirty-six kinds, and no. 5, which takes Lakṣaṇa to be the poet's *abhiprāya-viśeṣa*. The main view which considers Lakṣaṇa, like Alaṁkāra, as a beautifying element, but pervading the whole of the body of the Kāvya, died with Abhinavagupta. The concept of Alaṁkāra, with which, even at its birth Lakṣaṇa has an overlapping of functions, swallows it up. Even Rāghavabhaṭṭa who takes Lakṣaṇa to be separate from *saṁdhyāṅga*-s, swearing by Abhinavagupta's great pains to explain them at length as different from *saṁdhyāṅga*-s, etc., takes them only as *nāṭaka-dharma*-s and not as *kāvya-dharma*-s in general. Bhoja, Sārādātanaya, Śiṃhabhūpāla and Viśvanātha accept their difference from *saṁdhyāṅga*-s, but mention them only in Nāṭaka and never as being related comprehensively to poetic expression itself. The *Candrāloka* is the

only Alaṃkāra work which treats of Lakṣaṇa as a feature like Alaṃkāra, of poetry or *śravya-kāvya*. The second line of thought which connects Lakṣaṇa-s with *saṃdhyāṅga*-s was first unconscious of its suicidal suggestion. The *Daśarūpaka* rejects them on the score that they have no individuality and can be included in Alaṃkāra-s or Bhāva-s. Viśvanātha realizes this and says that though the thirty-six Lakṣaṇa-s can be included in *saṃdhyāṅga*-s, etc. they must be shown to exist separately in a drama, for the reason that Bharata has treated of them separately. But many works on dramaturgy do not treat of the Lakṣaṇa at all. The reason is plain. The *Daśarūpaka* shows us how the Lakṣaṇa-paddhati perished. The Lakṣaṇa-s lacked individuality and most of them showed themselves to be some Alaṃkāra-s or Bhāva-s or some *saṃdhyāṅga*-s. But it may be observed that the authors on dramaturgy who have shown an extraordinary genius for classification and elaboration of *āṅga*-s on a stupendous scale might have followed the logic of the inclusion of Lakṣaṇa in other concepts and saved us their lists of minor *saṃdhyāṅga*-s, most of which can be shown to be not different at all from some Alaṃkāra or Bhāva. The same criticism applies also to the lovers of Alaṃkāra-s who have made a list of more than a hundred of them. For instance the *praharṣaṇa*, *viśādana*, *ullāsa*, *avajñā* and *anujñā* Alaṃkāra-s in the *Candrāloka* and *Kuvalayānanda* come under Bhāva-s.

### VIII

Coming to Abhinavagupta's own view of Lakṣaṇa, the main thread must be caught in the bewildering text on this concept in various places in this chapter. He points out even at the outset that these views cannot stand to be logical

when we consider the thirty-six Lakṣaṇa-s themselves one by one in the light of these views; for, to a certain extent, the views have been purely speculative, spinning round the word Lakṣaṇa having its counterpart in the Sāmudrika-lakṣaṇa of the human body, without relating themselves to the nature of the individual Lakṣaṇa-s. So Abhinavagupta makes a convenient suggestion that the ten views cannot be exclusively and separately followed.

एतेषु पक्षेषु अन्यतमग्रहे विशेषणानि न संगच्छन्ते स्पष्टेन पथा ।

p. 381.

One comprehensive and definite view must be reconstructed out of the cloud of these several views. Abhinavagupta adopts shades of each view and gives his own definite idea of Lakṣaṇa, which itself takes conclusive shape only as he proceeds further and further. Here and there Abhinavagupta cannot help pushing new wine into old bottles in his difficult task. One line of thought he has definitely rejected and that is, the association of Lakṣaṇa with Nāṭaka only and taking it as something akin to *saṁdhyāṅga*-s. He refutes this view in this chapter and elsewhere also while dealing with the *vithyāṅga*-s. He says there:

नन्वेषाम् (वीथ्यङ्गानाम्) उक्तिवैचित्र्यरूपत्वं चेत् लक्षण[म्]-  
अलंकारादिभ्यः को भेद इति । . . . .

न चैतद्व्यतिरिक्तमेषां सामान्यलक्षणमस्ति । तत्र केचिदुक्तलक्षणादि-  
विशेषरूपत्वमेवैषां प्रतिपन्नाः । विवेचकास्तु तद्व्यतिरिक्तान्येवैतानीत्याहुः ।

pp. 481-2.

In this same context Abhinavagupta thus indicates the difference between Lakṣaṇa and Alaṁkāra on the one hand and the *āṅga*-s on the other:

लक्षणांकारादीनां नोक्तिनियतं रूपमिति विशेषः । p. 482.

Having thus rejected the view that Lakṣaṇa-s are identical with *saṃdhyāṅga*-s, as also the fourth and fifth views, he combines the various ideas of the other line of thought and says that Lakṣaṇa is *kāvyaśarīra* itself. It is said to be the *abhidhāvyāpāra* itself as a whole. Commenting on the verse,

षट्त्रिंशदेतानि हि लक्षणानि प्रोक्तानि वै भूषणसंमितानि ।

काव्येषु भावार्थगतानि तज्ज्ञैः सम्यक्प्रयोज्यानि यथारसं तु ॥

in the text, Abhinavagupta says that the poetic expression itself as a whole, written in accordance with the *Rasa*, is called Lakṣaṇa. Lakṣaṇa is nothing but the *abhidhāvyāpāra* of the poet's language intended to evoke *Rasa*.

यथारसं ये भावाः विभावानुभावव्यभिचारिणस्तेषां योऽर्थः स्थायि-  
भावरसीकरणात्मकं प्रयोजनान्तरं गतानि प्राप्तानि । यदाभिधाव्यापारोपसंक्रान्ता  
उद्यानादयोऽर्थाः तत्र सविशेष(वि)भावादिभावं प्रतिपद्यन्ते तानि लक्षणानीति  
सामान्यलक्षणम् । अत एव काव्ये सम्यक् प्रयोज्यानीति विषयस्तेषा-  
मुक्तः । p. 383.

This Lakṣaṇa or the beautiful language or the poet's *abhidhā* itself is what distinguishes Kāvya from other utterances. And here, as is usual with him wherever he agrees, Abhinavagupta quotes Bhaṭṭa Nāyaka, who emphasizes *abhidhā*, or the poetic activity (*kavi-vyāpāra*) in choosing the beautiful mode of expression as the characteristic of Kāvya, which is different from Śāstra or Purāṇa. In Śāstra, *śabda* predominates. It is enough in Purāṇa if the story, the *artha*, is somehow expressed. But in Kāvya one looks to the delectable way in which things

are expressed. Thus in Kāvya, the *vyāpāra* is important while word and idea are subordinate.

भट्टनायके(ना)पि (अ)त एव . . . अभिवाच्यपारप्रधानं काव्यमित्युक्तम् ।

शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।

अर्थतत्त्वे तु युक्तेन वदन्तः स्थानमेतयोः ॥

(अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः)

द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् । p. 383.

Abhinavagupta quotes Bhāmaha also here to show that *kāvyaśarīra* is distinguished from other utterances by the peculiarity of its expression, by its *vakrokti*. Later also he says:

बन्धो, गुह्यः, फणितिः, वक्रोक्तिः, कविऽव्यापार इति हि पर्यायात् लक्षणं त्वलंकारशून्यमपि न निरर्थकम् । p. 405.

तत्र चित्तवृत्त्यामकं रसं लक्षयन् तद्रसोचितविभावादि[च]संपादकः त्रिविधोऽभिवाच्यपारो लक्षणशब्देनोच्यते इत्येषां सामान्यलक्षणम् । . . . एवं किंचिदभिधीयमानं केनचिद्रूपेण रसोचितेन विभावादिरूपेण तमेव पदार्थक्रमं लक्षयन् लक्षणम् । p. 382.

Immediately after quoting the above-given verses from Bhaṭṭa Nāyaka he says:

भासहेनापि—‘सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते’ इत्यादि । तेन परमार्थे व्यापार एव लक्षणम् ।

In another place he says:

सर्वो विभावाद्युचितो निर्वर्ण्यमानः काव्यलक्षणत्वेन सूचितः । p. 399.

If Lakṣaṇa should be thus taken as equal to poetic expression, the natural consequence is that Lakṣaṇa-s are not thirty-six only but as many as there are modes of poetic expression. This Abhinavagupta grants and says that Bharata only indicated a few, thirty-six, of such possible Lakṣaṇa-s. He adds that it is because of this that, according to another view, Bharata gives another set of Lakṣaṇa-s with definitions. Abhinavagupta here refers to the Anuṣṭubh and Upajāti recensions, takes both of them as given by Bharata, but says that he follows the list handed down from his own teacher.<sup>1</sup>

षट्त्रिंशदिति च नान्यादि(नान्यनि)वारणपरम् । कविहृदयवर्तिनां  
प्रियाणां (अभिप्रायाणां) परि (अपरि)संख्येयत्वात् ।

. . . तथा च मतान्तरेण भरतमुनिरेव अन्यथाप्युद्देश(शेन?)लक्षणेन च नामा-  
न्तरैरपि लक्षणान्तरैरपि च व्यवहारं करोति । तत एव पुस्तकेषु भेदो दृश्यते ।  
तं च दर्शयिष्यामः । परि(ठि)तोद्देशक्रमस्तु अस्मदुपाध्यायपरंपरागतः । p. 384.

It also follows, if Lakṣaṇa is *kāvyaśarīra* it can be further adorned by *Alaṃkāra*-s. So says Abhinavagupta:

एवं कविव्यापारबलाद् यदर्थजातं लौकिकात् स्वभावाद् वि(भि?)द्यमानं तदेव  
लक्षणमित्युक्तम् । तत्र(स्य) शरीरकल्पस्य अलंकारा अधुना वक्तव्याः । p. 404.

काव्ये तावलक्षणं शरीरम्, तस्य उपमादयः त्रयोऽर्थभागाः । p. 404.

<sup>1</sup> But this is an afterthought which Abhinavagupta uses as evidence for his view of infinity of Lakṣaṇa-s. It is also a passing thought, for instead of explaining, consistently with this, the two sets with different illustrations, he tries with great difficulty to show the identity of many of the Lakṣaṇa-s of the Anuṣṭubh list with those of the other, which he mainly follows.

Lakṣaṇa is Kāvya itself while Alaṁkāra is extraneous ornament, *prthaksiddha*, *vastvantara*.

एवमर्थस्यापि यद्रसाभिव्यक्तिहेतुत्वं सोऽर्थगुणः । यस्तु वस्त्वन्तरं  
वदनस्येव चन्द्रः, सोऽलंकारः । यस्तु त्रिविधोऽप्यभिधाव्यापारः स लक्षणानां  
विषयः । p. 382.

Thus Abhinavagupta adopts the first view, the third view and the seventh view in stating generally his conception of Lakṣaṇa. In interpreting particular Lakṣaṇa-s and their definitions given by Bharata, Abhinavagupta adopts the other views related to these views. Thus in explaining the first Lakṣaṇa called *bhūṣaṇa* or *vibhūṣaṇa* he adopts the sixth view. Bharata defines *bhūṣaṇa* thus:

अलंकारैर्गुणैश्चैव बहुभिः समलंकृतम् ।

भूषणैरिव विन्यस्तैस्तद्भूषणमिति स्मृतम् ॥

Abhinavagupta says here that *bhūṣaṇa* is the proper use of Alaṁkāra-s and Guṇa-s in accordance with the Rasa, with an eye to *rasaucitya*. In pointing out what this *rasaucitya* is and how Alaṁkāra-s should be introduced in accordance with it, he quotes Ānandavardhana's *kārikā*-s in the *Dhvanyāloka*, Uddyota II, on Alaṁkārasamīkṣā, *vivakṣā tatparatvena nāṅgitvena kadācana*, etc. and refers to his own *Locana* thereon.

Then Abhinavagupta adopts the seventh view often in dealing with the definitions of particular Lakṣaṇa-s and in suitably illustrating them. The illustrative verses he cites for a Lakṣaṇa happen to exhibit an Alaṁkāra also. Abhinavagupta notes that fact and says that the beauty of the verse is due not to the Alaṁkāra, but only to the Lakṣaṇa. He shows how the need for Lakṣaṇa-s is not obviated by



Alaṃkāra-s. Commenting on his illustration for the second Lakṣaṇa called *akṣarasamghāta* he says:

अत्र अर्थस्य अलंकारघटनाप्रयासमन्द(न्त)रेणैव सुन्दरत्वं लक्षण-  
कृतमेव । p. 386.

This non-alaṃkāric beauty in this case is due to the Lakṣaṇa, *akṣarasamghāta*, which Abhinavagupta takes as *padaucitya*, the suggestive appropriateness of *pada-s*, *nāmapada-s* and *sambodhanapada-s*. Having said this, Abhinavagupta finds himself hard put to distinguish this Lakṣaṇa, which is the *sābhiprāyatva* of *pada-s* from what Bharata has given as the Guṇa called *ojas*; he then advances the explanation that behind Guṇa-s like *ojas*, there is a *kavi-vyāpāra* responsible for the beauty of those Guṇa-s and it is that *vyāpāra* which is Lakṣaṇa; and that instances of Lakṣaṇa-s cannot be had without being mixed up with Alaṃkāra-s and Guṇa-s:

एतेषां च लक्षणानां संकीर्णत्वेन लक्ष्यं दृश्यते । p. 386.

The natural grace of a verse even in the absence of Alaṃkāra as in the verses of Amaruka is due to Lakṣaṇa. This is the view he often adopts. He illustrates the third Lakṣaṇa called *śobhā* by the verse in the *Śākuntala*, '*medaśchedakṛśodaram jaghu bhavatyutthānayogyam vapuḥ*', etc. and makes the comment that there is no Alaṃkāra in the verse, yet there is beauty in it and that it is due to the Lakṣaṇa called *śobhā*.

न चात्र अलंकारः कश्चिदिति कविन्यापारेण (व्यापारः) यः शब्दार्थ-  
व्यापारादेव अर्थघटनात्मा, तत्कृतं हृद्यं लक्षणार्थमेव (?) । अशोभनोऽप्यमुना  
नयेन शोभत इति शोभेयमुक्ता । p. 387.

That the very *abhidhāvyāpāra* of the poet is Lakṣaṇa is clinched by Abhinavagupta in his exposition of the fourth Lakṣaṇa called *abhimāna*, by reading that Lakṣaṇa in the end as *abhidhāna*.

अथाभिमानः . . . . . कविना अलंकार(?) उपमानोपमेयभावस्य  
कथंचिदप्यस्वीकारात् केवलं वक्तुरभिमतं . . . इति अभिधानाख्यं  
लक्षणम्<sup>1</sup> । p. 387.

He adopts the eighth view, which is his own teacher's, in his exposition of the Lakṣaṇa called *guṇānuvāda* and in other places. Explaining the Lakṣaṇa called *guṇakīrtana* in his illustration which involves *śleṣa* Alaṁkāra, he says:

गुणकीर्तनं नाम लक्षणं उपामाश्लेषानुग्राहित्वे(न) स्थिति(तम्) ।  
लक्षणानि हि अलंकाराद(न)पि चित्रयन्ति । तदेव अग(म्र) एव वक्ष्यामः ।  
p. 388.

Here he adopts the eighth view only slightly. He says that the Lakṣaṇa called *guṇakīrtana* helps *upamā* and *śleṣa* and that Lakṣaṇa-s beautify even Alaṁkāra-s. He clearly adopts this eighth view that the further elaboration of manifold Alaṁkāra-s is the result of their interaction with the Lakṣaṇa-s, in a further passage under the ninth Lakṣaṇa, *guṇānuvāda*.

अथ गुणानुवादः । . . . यथा  
पालिता बौरिविन्द्रेण त्वया राजन् वसुंधरा ।  
ननु उपमेयमलंकारः ? किं . . . तत (किं ततः ?) उक्तं ह्यलंकाराणां  
वैचित्र्यं लक्षणकृतमेव । एत एव शिक्षितैरपि दण्डिप्रभृतिभिः ये निरूपिताः

<sup>1</sup> Regarding the verse defining this Lakṣaṇa, Abhinavagupta notes both the variants *dhāryamāna* and *vāryamāna*.

उपमाभेदाः, तत्र यो भेदकोऽशः आचिख्यासासंश्रयनिर्णयादिरर्थः स तादृक् पृथगलंकारतया गणितः । गणनेऽपि वा संसृष्टिसंकरापत्तिः । अर्थमात्रं तदिति चेत् तर्हि तदेव लक्षणम् । यथा हि राजतामविभज्य विचार्यमाणः इत्थमवतिष्ठते—मुकुटाद्यलंकारः शौर्यादिगुणव्यूहोरस्कत्वादि लक्षणसमुदायः । राजा अलंकार्यश्च गुणवांश्च लक्षणीयश्च । तथा काव्यमपि । तेन गुणालंकारातिरिक्ताः सर्वे लक्षणमिति मन्तव्यम् । pp. 390-1.

Whatever beauty in a Kāvya is not due to either Guṇa or Alamkāra is due to Lakṣaṇa. If so, will it not be that all Kāvya is Lakṣaṇa? Yes, says Abhinavagupta.

नन्वेवं सर्वत्र लक्षणयोगः ? क आक्षेपार्थः, प्रियमेव ह्यस्माकमदः ।

p. 391.

Thus in this passage Abhinavagupta combines his teacher's view, i.e. the eighth with the seventh, reconciles both by making them parts of a bigger and more comprehensive view of his. Abhinavagupta is of the opinion that Lakṣaṇa is sometimes natural grace and sometimes it adds beauty to Alamkāra also. Thus he considers it to be more important than Alamkāra.

अत एव पूर्वं 'काव्यबन्धास्तु कर्तव्याः षट्त्रिंशल्लक्षणान्विताः' इति लक्षणान्येव हि प्रधानम्, तत्प्रसङ्गेन ग्रहा(गुणा)लंकार(रा) इति । तात्पर्य-विशेषलक्षण(लक्षणविशेषतात्पर्य)व्याख्याने चैतत् स्फुटयिष्यामः । pp. 382-3.

In the explanation of the sixth Lakṣaṇa, *protsāhana*, Abhinavagupta again adopts his teacher's view and points out how this Lakṣaṇa adds *vaicitrya* to *aupamyā* and *aprasutā-praśamsā*. Under the tenth, *atisāya*, he says that it is this

*atiśaya* Lakṣaṇa that makes the *atiśayokti* Alaṁkāra. The *kāvīyāpāra*-view recurs under *kṣamā*, the twenty-eighth; as the very *kāvyaśarīra*, the same view recurs under *anuvṛtti*, the thirty-first, and *yukti*, the thirty-third.

Thus Lakṣaṇa-s are important because they are elaborately enumerated at first; they are the very *kāvyaśarīra*,<sup>1</sup> or the *kāvīyāpāra* or *abhidhā* of the poet, they are elements of natural beauty even in the absence of Alaṁkāra-s, they are the factors that multiply the three Alaṁkāra-s into many, and they beautify sometimes even Alaṁkāra-s. Through the first Lakṣaṇa, Abhinavagupta gives force to the idea that Lakṣaṇa is also a principle of appropriateness (*aucitya*) and under the last, he speaks of *aucitya* as the purpose of Lakṣaṇa (*paramaucityakhyāpanam prayojanam*, p. 403). If Lakṣaṇa should be so elastic or so comprehensive, we would have not thirty-six of them only, but an infinite number. Quite so, replies Abhinavagupta. The Lakṣaṇa-s are *alaṁkāra-anugrāhaka*, elements which go to make the Alaṁkāra-s and in their combinations with each Alaṁkāra, they produce many new varieties. In combining among themselves also they breed numberless varieties. Thus infinite are the varieties of beautiful

<sup>1</sup> It is this idea of Lakṣaṇa as the *kāvyaśarīra* itself that Abhinavagupta holds at the end of his commentary on the previous chapter, while commenting on the text, *kāvya-bandhās tu kartavyāḥ śaṭṭriṃśallakṣaṇān-vitāḥ*, which introduces the topic of Lakṣaṇa in the next chapter. Abhinavagupta here works out the metaphor of a beautiful house, the metre being the ground, Lakṣaṇa, the walls of the house, Alaṁkāra-s and Guṇa-s, the paintings thereon, etc.

यथा प्रासादकोट्याः (कुड्याः) दिक् कर्तव्ये प्रथमं भूमिः, तद्वत् काव्ये निर्मातव्ये भूमिकल्पः छन्दोविधिः, क्षेत्रपरिग्रह (हो ?) वृत्तसमाश्रयः (?) मेषादि (मित्तादि ?) विचनस्थानीयं लक्षणयोजनम्, चित्रकर्मरतिसमलंकारगुणनिवेशनम्, . . . एवंभूतवाचिकमिनयस्वरूपं चतुर्दशादिभिः षड्भिरध्यायैरुच्यते । p. 377.

expression in Kāvya. Abhinavagupta says under the thirty-first, *anuvṛtti*:

अप्रस्तुतप्रशंसात्वेऽपि हि यदप्रस्तुतस्य शरीरवैचित्र्यं तल्लक्षणकृतमेव ।  
लक्षणं हि शरीरमित्युक्तम् । . . . .

ततो नो (तेनो) पमानशरीरस्य उपमेयशरीरस्य वा वैचित्र्य (यं) लक्षणानामेव व्यापारं (रः) इत्येवमुपमारूपकदीपकानां त्रयाणामलंकारत्वेन वक्ष्यमाणानां प्रत्येकं षट्त्रिंशल्लक्षणयोगात् लक्षणानामपि च एकद्वित्र्याद्यवान्तरविभाग-भेदादान (न्त्यं) केन गणयितुं शक्यम्, इदानीं शतसहस्राणि वैचित्र्याणां सहृदयैरुत्प्रेक्ष्यन्ताम् । p. 401.

In this passage Abhinavagupta gives a new and clever idea. An *upamā* is an *Alaṃkāra*. It is expressed and has its *śarīra*. That *śarīra* itself has to be beautiful. The beauty of the very expression of simile or other *Alaṃkāra* is *Lakṣaṇa*. In his *Dhvanyāloka-locana*, Abhinavagupta has pointed out that *Alaṃkāra*-s have to be beautiful and that expressions like *gaur iva gavayah* do not become *Alaṃkāra* because of the absence of a basic beauty which is necessary. This basic beauty he ascribes to *Lakṣaṇa* in the *Abhinavabhāratī* in his exposition of the *upamā Alaṃkāra*.

काव्यबन्धेषु काव्यलक्षणेषु<sup>1</sup> सत्स्विति अनेन गौरिव गवय इति  
नायमलंकार इति दर्शितम् । p. 405.

## IX

Daṇḍin makes only a casual remark on *Lakṣaṇa*. For him the whole world of poetry (*kāvya-prapañca*) is *Alaṃkāra*-

<sup>1</sup> The text of Bharata here is *yat kiṃcid kāvya-bandheṣu sādṛśyeno-  
pamiyate* and *bandha* here meaning merely 'composition' can hardly bear the interpretation Abhinavagupta puts on it.

Brahman. Naturally he considered Lakṣaṇa to be Alaṁkāra. When he considered even the *saṁdhyāṅga*-s and the *aṅga*-s of the four Vṛtti-s, Kaiśikī, etc. as Alaṁkāra-s, it is no wonder that his view was the same with regard to Lakṣaṇa, which has so much in common with Alaṁkāra. He says:

यच्च संध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे ।

व्यावर्णितमिदं चेष्टमलंकारतयैव नः ॥ II. 366.

The Lakṣaṇa referred to in this verse is Bharata's Lakṣaṇa. Taruṇavācaspati says: *lakṣaṇam, vibhūṣaṇam, akṣarasamphatiś ca; āgamāntare bharate*. Alaṁkāra in Daṇḍin is a wide berth which can conveniently accommodate these and many more.

The *Daśarūpaka* mentions the Lakṣaṇa-s at the end and does not treat of them since it includes them in Alaṁkāra-s and Bhāva-s. This attitude is very logical, since many of the Lakṣaṇa-s are either Alaṁkāra-s or Bhāva-s. The text says:

षट्त्रिंशद् भूषणादीनि सामादीन्येकविंशतिः ।

लक्ष्य(क्षम)संध्यन्तराख्यानि सालंकारेषु तेषु च ॥

The *Avaloka* adds:

‘विभूषणं चाक्षरसंहतिश्च शोभाभिमानौ गुणकीर्तनं च ।’ इत्येवमादीनि षट्त्रिंशत् काव्यलक्षणानि ‘साम भेदः प्रदानं च’ इत्येवमादीनि संध्यन्तराण्येकविंशतिः उपमादिषु अलंकारेषु हर्षोत्साहादिषु च अन्तर्भावाद् न पृथगुक्तानि ।

Bhoja, in his *Śṛṅgāraprakāśa* (Madras. MS., vol. II, chapter 12, p. 450), while dealing with the technique of the drama, says first that the drama shall have sixty-four Lakṣaṇa-s:

लक्षणैश्च चतुःषष्ट्या युक्तं कुर्वीत नाटकम् ।

He comes to the topic of Lakṣaṇa on p. 524, first enumerates sixty-four of them, then defines and illustrates each. Bhoja is given to elaboration and he takes up some of the Anuṣṭubh list of thirty-six, some of the Upajāti list of thirty-six, adds a few which are his own and thus makes a good number of sixty-four. Certain numbers have a destiny and in Bhoja's bulky writings, in his classifications, such numbers appear often. This chapter is called 'Prabandhāṅgacatuṣṣaṣṭi-catuṣṭayī', dealing with four sets of sixty-four *aṅga*-s of the Prabandha-s. Thus it is out of an artistic sense of uniformity that Bhoja made Lakṣaṇa-s also number sixty-four. (For Bhoja's list and treatment, see table at the end of this chapter and my *Bhoja's Śṛṅgāra Prakāśa*.)

Bhoja is acquainted with both the lists of Bharata. His definitions are mostly reproductions from Bharata with slight variations. From the name of the chapter we are to take it that Bhoja considers Lakṣaṇa as a *prabandhāṅga* like *saṁdhyāṅga*, with which it is clubbed together and described. He generally says that they are for beautifying the work. At the end of his treatment of the Lakṣaṇa-s he says of them:

एतानि काव्यस्य विभूषणानि प्रायश्चतुःषष्टिरुदाहृतानि ।

प्रबन्धशोभाकरणाय तज्जैः सम्यक् प्रयोज्यानि यथारसानि ॥

Bhoja takes Lakṣaṇa-s as features of drama. He tries to give us some distinction between the Lakṣaṇa-s and the *saṁdhyāṅga*-s. After illustrating the first Lakṣaṇa called *bhūṣaṇa*, which is speech full of *Alaṃkāra*-s and *Guṇa*-s, he says:

अत्र श्लेषोपमाप्रत्यक्षादिभिरलंकारैः श्लेषप्रसादसौकुमार्यादिभिश्च गुणै-  
रुपेतता द्रष्टव्या । एवं वक्ष्यमाणेष्वपि गुणालंकारा यथासंभवमूहनीयाः ।  
. . . . करैश्च नियमो नारभ्यन्ते ? । संध्यङ्गेषु तु गुणालंकारयोगो नो(ना)-  
पेक्ष्यत इति ।

The text is incomplete and corrupt. Bhoja means to say that just as the first Lakṣaṇa involves Guṇa-s and Alaṁkāra-s, so also the others, and it is this that differentiates Lakṣaṇa-s from *saṁdhyāṅga*-s which do not involve Guṇa or Alaṁkāra. This explanation is clever and shows us how many Lakṣaṇa-s look like Alaṁkāra, but it is not wholly sanctioned by Bharata, who described *bhūṣaṇa* alone as being 'profuse with Guṇa-s and Alaṁkāra-s' and never meant the extension of its nature to the other Lakṣaṇa-s also. No doubt, some Lakṣaṇa-s definitely mention and involve a few Alaṁkāra-s.

Śāradātanaya, in his *Bhūvapraśāsa*, deals with Lakṣaṇa-s in chapter 8. In the *Nāṭya-śāstra* we see the Lakṣaṇa described as *bhūṣaṇa*.

‘ प्रोक्तानि वै भूषणसंमितानि, ‘ एतानि वा काव्यविभूषणानि ’ ।

So some writers have called the Lakṣaṇa-s ‘Bhūṣaṇa’ also. There is propriety in this name from the point of view of function, since all the writers say that Lakṣaṇa-s adorn the Kāvya. Śāradātanaya calls them Bhūṣaṇa-s and gives them as one of the items in the technique of Nāṭaka. He says *ṣaṭtriṁśad bhūṣaṇāni ca*: ‘thirty-six Lakṣaṇa-s also’. But while enumerating and defining he gives fifty-four. At the end again he mentions their total number as sixty-four and calls the Lakṣaṇa here Nāṭyālaṁkāra (*catuṣṣaṣṭir alaṁkārah kathitā nāṭakāśrayāḥ*, p. 224, GOS. ed.) Thus, as in other places, the text of Śāradātanaya causes much confusion.



Śāradātanaya's list contains Lakṣaṇa-s from both the lists. A few of them are new. Twenty-six are from the Upajāti list and fourteen are from the Anuṣṭubh list. The remaining fourteen in the total of fifty-four are new. They are:

नयः, स्पृहा, अभिज्ञानम्, उद्देशः, नीतिः, अर्थविशेषणम्, निवेदनम्, परिवादः, उद्यमः, परिहारः, आश्रयः, उक्तिः, देशः and प्रहर्षः ।

Two of these, *spṛhā* and *parivādana* are found in Bhoja's list. *Naya* may be Bharata's *anunaya* and *parivāda* may be Bharata's *parivedana* or *paridevana*. Śāradātanaya's definitions of the Lakṣaṇa-s are most of them brief adaptations of Bharata's definitions.

The anonymous *Sāhityamīmāṃsā* (TSS 114)<sup>1</sup> mentions the thirty-six Lakṣaṇa-s and gives the Upajāti list, and the definitions and illustrations of the first three of them, but is of the opinion that they either constitute the very body of the Kāvya (*kāvyaśarīra*) or come under one or the other Alaṃkāra and need not be separately considered. In a brief reference, the text mentions one of the explanations found in the views recorded in the *Abhinavabhārati*, based on the analogy of Sāmudrika-lakṣaṇa-s, namely that the Kāvya Lakṣaṇa-s are similar to the Lakṣaṇa-s on the human body like some *rekhā-s* or 'lines' of special significance or beauty (pp. 117-8).

Sāgaranandin, author of the *Nāṭakalakṣaṇaratnakōśa* speaks of the Lakṣaṇa-s in two places in his work, first in lines 1464-1729 and then in lines 1734-1852.<sup>2</sup> In the first context,

<sup>1</sup> On the nature and position of this work, see my *Bhoja's Śrīgāra Prakāśa*, pp. 93-7, 704-7.

<sup>2</sup> Ed. M. Dillon, Oxford, 1937. See also corresponding lines of the English translation of this work in the *Transactions of the American Philosophical Society*, New series 50 (1960), pt. 9, by M. Dillon, M. Fowler and V. Raghavan, pp. 32-8.

he speaks of these as Lakṣaṇa-s, gives thrity-six of them and follows the Anuṣṭubh recension. The text enumerating these follows that in the Kashi edition of the *Nāṭya-śāstra*, except for a disorder from verse one, *pāda* four, to end of verse two. On the function and nature of Lakṣaṇa-s, Sāgaranandin gives the simile of the Cakravartin and his Sāmudrika-lakṣaṇa-s which bespeak his sovereignty, and adds to it a further comparison of the Lakṣaṇa-s to other good qualities with whose help a king attains to the status of an emperor.

When he begins the enumeration Sāgaranandin says: *tānyamūni lakṣaṇāni nāmata evāha bharatācāryaḥ*, a remark which may give rise to the suspicion that, according to him, Bharata's text originally contained only an enumeration and not definitions also; the definitions which follow in the *Nāṭakalakṣaṇaratnakōśa* are the same as those found in the Kashi text of the *Nāṭya-śāstra*. For *prcchā* and *sārūpya*, Sāgaranandin notes a second definition with the words, *anyastvāha*.

It is interesting to note that it is while dealing with the first Lakṣaṇa called *bhūṣaṇa*, which is defined as 'being adorned with plenty of Alaṁkāra-s and Guṇa-s', that Sāgaranandin gives his brief treatment of the Alaṁkāra-s, *svabhāvokti*, *upamāna*, etc. and the ten Guṇa-s, *śleṣa*, etc. according to Daṇḍin.

In the second context referred to above, lines 1734-1852, Sāgaranandin takes Bharata's statement *sālaṁkāraṁ tu nāṭakam* and says that though *upamā*, etc. are the generally accepted Alaṁkāra-s, there are still others which are called Nāṭakālaṁkāra-s; and he gives here thirty-three Nāṭakālaṁkāra-s, some of which pertain to the Upajāti list of Lakṣaṇa-s in Bharata and the rest are found in the lists of Bhoja and Śāradātanaya and in Viśvanātha's list of Nāṭakālaṁkāra-s. The *Nāṭakalakṣaṇaratnakōśa* shows that when Viśvanātha gives

a separate set of thirty-three items under the name *Nāṭakālaṃkāra*, he is following Sāgaranandin or one whom the latter followed or one who followed the latter. As will be shown presently, Māṭṛgupta is the earliest writer now known to speak of *Nāṭyālaṃkāra*-s, in addition to *Lakṣaṇa*-s. The next writer now known to do so is Sāgaranandin.

The lists of *Nāṭakālaṃkāra*-s in Sāgaranandin and Viśvanātha tally, except in two cases: in the place of *ahamkāra* and *guṇānuvāda* of Sāgaranandin, Viśvanātha has *utprāsana* and *upadeśana*.

At the end of the illustration of these thirty-three *Nāṭakālaṃkāra*-s, Sāgaranandin says that these are *Alaṃkāra*-s which exclusively pertain to the *Nāṭaka*, i.e. the first type of drama, as its own *Alaṃkāra*-s; but a poet may add to the *Nāṭaka* other *Alaṃkāra*-s also. What are these other *Alaṃkāra*-s? They are 57: the 27 *aṅga*-s of the *Śilpaka*, the 10 *aṅga*-s of *Bhāṇa*, the 13 of *Vīthī*, and the 7 of the *Bhāṇikā*.

एवमस्य नाटकस्य स्वकीयास्त्रयस्त्रिंशदलंकाराः । अन्येषामप्यङ्गान्येवा-  
(वम ?)लंकारत्वेन एतस्य कविभिः कार्याणि । तद्यथा—शिल्पकस्य उत्कृष्टादि  
सप्तविंशतिरङ्गानि, भाणकस्य गेयपदादि दश, वीथिकायाः उद्धात्यकादि  
त्रयोदश, भाणिकाया विन्यासादि सप्त । एवं सप्तपञ्चाशदप्यङ्गानि नाटकेऽलं-  
कारत्वेन कार्याणि । (lines 1852-57).

This places *Nāṭakālaṃkāra* on a par with *saṃdhyāṅga*, *lāsyaṅga* and *vīthyaṅga*—several thematic points which go to form and enrich the composition.

Jayadeva's *Candrāloka* is the only work on poetics which treats of *Lakṣaṇa*-s along with such topics as *Guṇa* and *Alaṃkāra*. It is curious how *Lakṣaṇa* found its way into this work of later times not dealing with dramaturgy.

Jayadeva is aware of the topic of Lakṣaṇa but is not sure of its nature or place in Kāvya. Even among the Lakṣaṇa-s, he gives with definitions and illustrations, only a few. Mayūkha 3 of the *Candrāloka* gives the following Lakṣaṇa-s: *akṣarasamḥati*, *śobhā*, *abhimāna*, *hetu*, *pratiśedha*, *nirukta*, *mithyā-dhyavasāya*, *siddhi*, *yukti* and *kārya*—all of the Upajāti list. It is remarkable how Jayadeva missed the very first Lakṣaṇa called *bhūṣaṇa* and no. 36 also and gives only ten. Jayadeva's definitions of these are concise and more definite than those in Bharata and when we read these together with their illustrations, we cannot miss the fact that it is not very far from Lakṣaṇa to Alaṁkāra. In the last verse he briefly indicates the nature of Lakṣaṇa and says that Lakṣaṇa, like the above given ten, are many.

इत्यादिलक्षणं भूरि काव्यस्याहुर्महर्षयः ।

स्वर्णभ्राजिष्णुभास्नुत्व(भाल्त्व)प्रभृतीव महीभुजः ॥

Just as *mahāpuruṣa*-s like kings have the Lakṣaṇa-s, a forehead bright like gold, etc. Kāvya-s have their Lakṣaṇa-s. Vaidyanātha Pāyagunḍa, in his commentary on the *Candrāloka*, says in an earlier context that the Lakṣaṇa-s are *kāvya-jñāpaka*, an attempt at explanation which does not carry him or us far.

Again, if we go through Mayūkha 5 of the *Candrāloka* and the *Kuvalayānanda* based on it, and their list of Alaṁkāra-s, numbering a hundred, we find there, besides *dṛṣṭānta*, *nidarśanā*, *saṁśaya* and other names, associated in Bharata with Lakṣaṇa-s—which must have very early passed into the fold of Alaṁkāra—some of the ten Lakṣaṇa-s given above also counted as Alaṁkāra-s. Thus we have *mithyā-dhyavasīti*, *yukti*, *nirukti*, *pratiśedha* and *hetu*. Among these, the illustration for *mithyā-dhyavasīti* Alaṁkāra in the *Kuvalayānanda* is an adaptation

of that given for the Lakṣaṇa of the same name. The same illustration—*idr̥śaiś caritair jāne satyaṃ doṣākaro bhavān* is given for both *nirukti* Lakṣaṇa and *nirukti* Alampkāra.

Siṃhabhūpāla also calls the Lakṣaṇa, Bhūṣaṇa (*RAS*, Triv. ed., ch. III, pp. 247-64.). He considers them as beautifying elements of the plot of the drama.

शरीरं वस्त्वलंकुर्यात् षट्त्रिंशद्दूषणैः स्फुटम् ।

He completely follows the Anuṣṭubh list with this minor difference that he reads *leśa* as *lekha* and gives the synonym *madhurabhāṣaṇa* for Bharata's *priyaṃ vacanam*. Siṃhabhūpāla takes Bharata's own definitions and compresses them in half verses. In some cases, as for instance in the definition of *prāpti*, he is more definite than Bharata, by restricting a comprehensive idea to a particular case. His definitions of *nidarśana*, *viśeṣaṇa*, *padoccaya*, *tulyatarka*, *tadviparyaya*, *atiśaya*, *guṇakīrtana* and *mālā* are reproductions of Bharata's verses.

Viśvanātha, in chapter 6 of his *Sāhityadarpaṇa*, treats of Lakṣaṇa. He gives the thirty-six of the Anuṣṭubh list with this difference that he gives a new one, *saṃkṣepa* in the place of *kṣobha*. Some of his definitions of these are succinct adaptations of Bharata's, while some are reproductions of those of Bharata. He points out their existence in dramas with illustrations. He realizes the logic of the attitude of the *Daśarūpaka* but is more loyal to Bharata, for the sake of whose words he takes it that there should be thirty-six Lakṣaṇa-s in dramas. He says in the end:

एषु केषांचिद् गुणालंकारभावसंध्यङ्गविशेषान्तर्भावेऽपि नाटके प्रयत्नतः  
कार्यत्वात् विशेषोक्तिः ।

Besides these thirty-six Lakṣaṇa-s, Viśvanātha has another set of similar items which he calls Nāṭyālaṁkāra. They are thirty-three in number. When we go through this list we find that most of them are the Lakṣaṇa-s of the Upajāti list. Thus we find here *āśis*, *ākraṇḍa*, *kaṇṭha*, *kṣamā*, *paścāttāpa*, *upapatti*, *protisāhana*, *abhimāna*, *anuvartana*, *yācñā*, *ākhyāna* and *yukti*, twelve from the Upajāti list of Lakṣaṇa-s. While dealing with Lakṣaṇa-s by that same name he used the Anuṣṭubh list with a small difference. He left out *kṣobha* and had in its place *saṁkṣepa*. The *kṣobha* left out there has entered this list of thirty-three Nāṭyālaṁkāra-s. The remaining twenty of this list are not available anywhere in the *Nāṭya-śāstra*. Among those Lakṣaṇa-s of the Upajāti list which are not common to the Anuṣṭubh list also, there are yet *guṇānuvāda*, *mithyādhyavasāya*, *pratiśedha*, *nirbhāsa*, *kārya*, *anūṇīti* and *paridevana*, seven, which are not taken at all. The first writer who is now known to have introduced new Lakṣaṇa-s is Bhoja. In his list of sixty-four which contains all the thirty-six of the Anuṣṭubh list and a few of the Upajāti list, he introduced twelve new Lakṣaṇa-s, *spṛhā*, *parivādana*, *mṛṣod-yama*, *chalokti*, *kāku*, *unmāda*, *parihāsa*, *vikatthana*, *yadṛcchā-yoga*, *vaiṣāmya*, *pratijñāna* and *pravṛtti*. Of these twelve, *spṛhā* and *parivāda* are the only two found in Śāradātanaya's list of fifty-four. It is quite likely the text is not complete and Śāradātanaya who numbers Lakṣaṇa-s in the end as sixty-four, took more of the above twelve of Bhoja. Viśvanātha follows Śāradātanaya and takes the following of Śāradātanaya's new Lakṣaṇa-s: *udyama*, *āśraya*, *spṛhā*, *parivāda*, *nīti*, *arthaviśeṣaṇa*, *parihāra*, *nivedana* and *praharṣa*, numbering nine. The remaining eleven in the twenty are new, found only in Viśvanātha. They are *garva*, *utprāsaṇa*, *āśaṁsā*, *adhyavasāya*, *visarṣa*, *ullekha*, *uttejana*, *sāhāyya*, *utkīrtana*, *pravartana*, and *upadeśana*. It is likely that some of these are really Śāradātanaya's, ten of

whose sixty-four are now missing in the text.<sup>1</sup> Of these *adhyavasāya* is said to be *pratijñāna* by Viśvanātha. If so, it is not different from Bhoja's *pratijñāna*. *Utprāsana* which is explained as *upahāsa* is the same as Bhoja's *parihāsa*. *Utkirtana* is unnecessary reduplication, for it is described exactly like the other Nāṭyālaṃkāra called *ākhyāna*, which is a Lakṣaṇa in Bharata's Upajāti list. There does not seem to be any distinction between *uttejana* and *protsāhana*. *Pravartana* is but Bhoja's *pravṛtti*. *Upadeśana* need not be a separate Nāṭyālaṃkāra, since he has already given a Lakṣaṇa called *upadiṣṭa*.

Why is it that Viśvanātha created two separate topics, namely Lakṣaṇa and Nāṭyālaṃkāra and how? The materials for him are the two sets of Lakṣaṇa-s in Bharata and those in Bhoja and Śāradātanaya. Viśvanātha took the Anuṣṭubh list to represent Lakṣaṇa-s and made out thirty-three from the Lakṣaṇa-s of the Upajāti list and of Śāradātanaya's list and called the latter Nāṭyālaṃkāra. Viśvanātha perhaps wanted to stick to the number thirty-six given in Bharata. Śāradātanaya says at the end of his treatment of Lakṣaṇa:

चतुःषष्टिरलंकाराः कथिता नाटकाश्रयाः ।

This use of the words 'Alaṃkāra-s of Nāṭaka' gave a convenient title under which, with a claim to be more neat and to have introduced a new item, Viśvanātha could put all the other Lakṣaṇa-s.<sup>2</sup> Jagaddhara who takes this name applies it

<sup>1</sup> GOS ed., pp. 223-6.

<sup>2</sup> Mātrgupta seems to be the first to speak of the Nāṭyālaṃkāra. We see it mentioned in his definition of Nāṭaka, as also of the Lakṣaṇa under the name *vibhūṣaṇa*, as quoted by Rāghava Bhaṭṭa in his commentary on the *Śākuntala*.

प्रकृत्यवस्थासंध्यङ्गसंध्यन्तरविभूषणैः ।

नाट्यालंकरणैर्नानामाषायुक्तात्रसंचयैः ।

नाटकं नाम तज्ज्ञेयं रूपकं नाट्यवेदिभिः ॥ Kale's ed., pp.5 and 6.

to Lakṣaṇa-s themselves which would agree with what Śāradātanaya has actually said. Further, Viśvanātha seems to have thought that he could easily interpret the word Alaṁkāra in the following verses of Bharata which he quotes here, as Nāṭyālaṁkāra, whereas it refers only to figures of speech.

षट्त्रिंशलक्षणेपेतमलंकारोपशोभितम् ।

. . . . .

मृदुशब्दाभिधानं च कविः कुर्यात्तु नाटकम् ॥

Kashi ed., XIX. 118, 120.

Viśvanātha realizes also that Nāṭyālaṁkāra is not very different from Lakṣaṇa and that both again, to speak boldly, are unnecessary, since they turn out to be either *bhāva*-s, Alaṁkāra-s or *saṁdhyāṅga*-s.

एषां च लक्षणं(ण)नाट्यालंकाराणां सामान्यत एकरूपत्वेऽपि भेदेन व्यपदेशः गङ्गुलिकाप्रवाहेण । एषु च केषांचिद् गुणालंकारभावसंध्यङ्ग-विशेषान्तर्भावेऽपि नाटके प्रयत्नतः कर्तव्यत्वाद् विशेषोक्तिः ।

SD, VI. 111-12.

Talking of the function of Nāṭyālaṁkāra he says *nāṭya-bhūṣaṇahetavaḥ*, 'means of embellishing the drama', a vague description which is a further argument for what we have said just above about its superfluous character.

Taking Lakṣaṇa as a feature of drama only is a view narrower than the one attached to that word. Bhoja, Śāradātanaya, Siṁhabhūpāla and Viśvanātha have narrowed it further by mentioning them only in Nāṭaka, the first of the ten forms of drama. Rāghava Bhaṭṭa in his commentary on the *Śākuntala* criticizes Dhanika for the inclusion of the thirty-six Lakṣaṇa-s in Alaṁkāra-s and *bhāva*-s. He quotes the



authority of the *Abhinavabhāratī* for proving the difference of Lakṣaṇa from these and promises to indicate the occurrence of Lakṣaṇa-s in different places in the *Śākuntala* in the course of his commentary. The list of thirty-six Lakṣaṇa-s is quoted by him from Mātṛgupta. This long passage and discussion on Lakṣaṇa is found only in the Nirṇaya Sagar edition of Rāghava Bhaṭṭa's commentary on the *Śākuntala*. The edition of Kalc, without any discussion at all, points out the first Lakṣaṇa called *bhūṣaṇa* as being present in the portion up to the verse in Act I, *yad āloke sūkṣmaṃ*, etc. Rāghava Bhaṭṭa is not so enthusiastic over Lakṣaṇa as he proceeds further, for he points out only nine of them in Act I, none in Act II, only two in Act III, none in Acts IV and V, only one in Act VI and only two in the last Act. The Lakṣaṇa-s that he thus points out are: *bhūṣaṇa*, *abhiprāya*, *prasiddhi*, *nirukta*, *padocaya*, *udāharaṇa*, *anuktasiddhi*, *nidarśana*, *dr̥ṣṭa*, *mālā*, *manoratha*, *hetu*, *akṣarasamghāta* and *anunaya*, numbering fourteen, all belonging to the Anuṣṭubh list. The definitions he gives for some of these are the same as found in the *Rasārṇavasudhākara* of Siṃhabhūpāla. These Lakṣaṇa-s he points out just in those places which Siṃhabhūpāla also gives as illustrations.

Jagaddhara in his *īkā* on the *Mālatīmādhava* indicates four Lakṣaṇa-s in Act III and two in Act IV. He gives their definitions which resemble, but are not exactly the same as those in Bharata. These six are *pr̥cchā*, *paścāttāpa*, *ākhyāna*, *nidarśana*, *mālā* and *prasiddhi*. These are from both the Anuṣṭubh and the Upajāti lists. He calls them Nāṭyālaṃkāra.

Rucipati, in his commentary on the *Anargharāghava*, points out two Lakṣaṇa-s in Act IV, calling them by the name Nāṭyālaṃkāra. These two are *abhimāna* and *chalokti* (NS ed., pp. 157 and 182). He also quotes definitions for these two under the name Bharata, but the definitions are not those

in Bharata. The second, *chalokti*, is no Lakṣaṇa in Bharata. Bhoja is the first to give it. Thus Rucipati follows some unknown writer who followed Bhoja but substituted the name Nāṭyālaṁkāra for Lakṣaṇa.

Along with the commentators on drama, we may note what some of the commentators on works of poetics and dramaturgy say on Lakṣaṇa. Firstly, commentators on Daṇḍin's *Kāvyaadarśa*, II. 366: Taruṇavācaspati knows the concept and mentions the first two Lakṣaṇa-s, *vibhūṣaṇa* and *akṣarasamḥati*; that means he follows the Upajāti list. His son Keśava Bhaṭṭāraka does not say anything here on the Lakṣaṇa; so also Vādijaṅghāla<sup>1</sup> and the *Hṛdayaṁgamā*. Ratnaśrījñāna enumerates here the Lakṣaṇa-s of the Anuṣṭubh list.<sup>2</sup> The *Mārjanā* just refers to 'the thirty-six Lakṣaṇā-s'.<sup>3</sup>

Rājānaka Ratnākara, in his insatiable love for *śleṣa*, introduces the *Nāṭya-śāstra* very often in his *Haraviṇaya*. In the penultimate verse (57) of canto 21 he describes a Nāṭaka, through *śliṣṭopamā* where he mentions Lakṣaṇa.

इति रसपोषयुक्तिमदनुज्झितवृत्तिगुणव्यपाश्रयं  
प्रथितशुभाङ्गलक्षणम् अपूर्वकृतिप्रवणात्मतां दधत् ।  
कविरिव नाटकम् ॥ KM ed., p. 286.

Rājānaka Alaka says in his commentary here:

अङ्गानि सञ्चीनामवयवाः, 'उपक्षेपः परिकरः . . . .  
परिभावना' इत्यादयः[1] चतुःषष्टिः(ः) लक्ष्याणि(1) (लक्षणानि) 'विमूषणं  
चाक्षरसंहतिश्च . . . गुणाभिमानोऽतिशयः सहेतुः' इत्यादीनि पट्त्रिंशत्  
काव्यव्यवस्थास्थापकानि ।

<sup>1</sup> Madras ed.

<sup>2</sup> Darbhanga ed., p. 199.

<sup>3</sup> Madras ed , p. 367.

Ratnākara refers to Lakṣaṇa-s as a feature of the Nāṭaka. Alaka follows the Upajāti list. We cannot get much out of his vague explanation of the nature of Lakṣaṇa-s as *kāvya-vyavasthā-sthāpaka*, those that establish the character of Kāvya as such; but we see that he followed Bharata and held them as features of Kāvya, i.e. texts of kinds of drama, and not of Nāṭaka only.

Bahurūpamiśra, commentator on the *Daśarūpaka* a writer later than Śāradātanaya, speaks of Lakṣaṇa twice:

(a) Commenting on *Daśarūpaka*, III. 32-33:

रसं वा न तिरोदध्याद् वस्त्वलंकारलक्षणैः ।

Dhanika says: *lakṣaṇaiḥ bhūṣaṇādibhiḥ*. Dhanika takes Alaṃkāra in the text as *upamā*, etc. But Bahurūpa takes Alaṃkāra also as Nāṭakālaṃkāra, *atiśaya*, etc. and Lakṣaṇa as the concept of the same name.

उपमादयोऽलंकाराः । अतिशयादयो नाटकालंकाराः । शोभोदाहरण-  
संशयदृष्टान्तक्षमागुणानुवादानन्दकपटादीनि लक्षणातीति । MS. in the  
Madras Govt. Oriental MSS. Library, p. 35.

(b) At the end, the *Daśarūpaka* says *ṣaṭtriṃśadbhūṣaṇādīni*, etc. Here Bahurūpa gives the Lakṣaṇa-s *bhūṣaṇa*, etc. and says that, similar to the Lakṣaṇa-s, there are also others called Nāṭyālaṃkāra-s.

Thus Bahurūpa has two sets, one called Nāṭakālaṃkāra and the other, Lakṣaṇa. The MS. gives a list of Nāṭakālaṃkāra-s and Lakṣaṇa-s and there are gaps in the MS.

(नाटका)लंकारानाहुः—अतिशयः, नयः, दाक्षिण्यम्, अभिन-  
. . . उपदिष्टम्, माला, संभ्रमः, अर्थापत्तिः, . . . प्राप्तिः, हेतुः,

विशेषणम्, गुणातिपातः, विचारः, . . . आशीः, अभिमानः, कपटः, याच्ना, निदर्शनम्, अभिज्ञानम् . . . (भूषणम्), अक्षरसंघातः, शोभा, उदाहरणम्, क्षोभः, अर्थविशेषणम्, प्रोत्साहनम्, गुणकीर्तनम्, कीर्तिः, आख्यानम्, निवेदनीयम्, परिवारः, उपपत्तिः, गुणानुवादः, परिहारः, उद्यमः, कार्यम्. अनुक्तसिद्धिः, आश्र(श)यः, युक्तिः, लेशः, अनुवृत्तिः, क्षमा, प्रहर्षः, प्रियवचनम् इति (लक्षणानि) . . . .

The text unfortunately stops with *iti*. Bahurūpa's position regarding Lakṣaṇa is similar to that of Viśvanātha and it is most likely that Śāradātanaya's fuller text is the basis for Bahurūpa whose two lists contain Lakṣaṇa-s of both the lists in Bharata and those found newly in Śāradātanaya. (See also my article on Bahurūpamiśra's *Daśarūpavyākhyā*, JOR, vol. VIII, pp. 333-4.) Bhaṭṭa Nṛsiṃha, in his gloss on the *Daśarūpaka*,<sup>1</sup> shows his acquaintance with the Lakṣaṇa-s of the Anuṣṭubh list.

There is evidence to show that the *Samgītārāja* of king Kumbhakarna dealt with the Lakṣaṇa-s. In his comments on verse 12 of the last canto of the *Gītāgovinda*, Kumbha says in his *Rasikapriyā*:

गुणकीर्तनं नाम नाट्यालंकारः । तल्लक्षणं संगीतराजे—

बहूनां गुणानां यत्र नामार्थजनितैर्गुणैः ।

एकोऽपदिश्यते यत्तु कीर्तितं गुणकीर्तनम् ॥

*Guṇakīrtana* is a Lakṣaṇa of the Upajāti list in Bharata. Kumbha's definition of it follows Bharata's. (See *ABORI*, vol. XIV, pts. 3-4, my note on the *Samgītārāja*, pp. 261-2.)

<sup>1</sup> ed. T. Venkatacharya, ALS 97.

Two sections of the *Samgītarāja* have since appeared in print.<sup>1</sup> The work deals with Lakṣaṇa along with other topics like prosody, Alaṃkāra, Guṇa and Doṣa in the first book dealing with the text, *Pāṭhya-ratnakōśa* (pp. 52-62). Kumbha follows here the Upajāti list in Bharata, with slight changes in the order of enumeration; his definitions of the Lakṣaṇa-s are mostly after those given by Bharata; illustrations are also provided from a panegyrical poem on a king whose identity is baffling. Regarding the nature and function of Lakṣaṇa, the *Samgītarāja* shows its knowledge of the *Abhinavabhāratī*; it first compares the Lakṣaṇa-s of a composition to the Sāmudrika-lakṣaṇa-s; then describes them to be on a par with Alaṃkāra-s as factors of beautification; and lastly points out that they should be used with an eye to the appropriateness of Rasa:

प्रमदा इव नो भान्ति प्रबन्धाः सुष्ठुलंकृताः ।  
 विलक्षणा अतस्तानि ब्रुवेऽलंकृतिभिः सह ॥  
 षट्त्रिंशदुक्तान्येतानि लक्षणानि समासतः ।  
 उपमाद्यैरलंकारैः सम्मितानि च ते यथा ॥  
 यथारसं येषु निरूपितेषु भवन्त्युपादेयगुणाः प्रबन्धाः ।  
 तदत्र शोभजननार्थमेषां प्रचक्ष्महे भूषणलक्षणानि ॥  
 रसानामानुकूल्येन येषु न्यस्तेषु रूपकम् ।  
 भाति तानि समासेषु लक्षणान्युदितानि हि ॥

The *Sāhityasāra* of Sarveśvara, a work (Madras MS.) in 631 Anuṣṭubh-s treats of the Lakṣaṇa-s in ch. III (p. 28). It

<sup>1</sup> Ed. Dr. Premalata Sharma, Nepal Rajya Sanskrit Series, vol. V, 1963.

gives in Āryā verses the thirty-six Lakṣaṇa-s of Bharata's Upajāti list:

भूषणमक्षरसंघः शोभा गुणकीर्तनं निरुक्तं च ।	5
अभिमानोदाहरणे गुणानुवादः प्रियं हेतुः ॥	5
प्रोत्साहनसारूप्ये मिथ्याव्यवसायसिद्धिदृष्टान्ताः ।	5
आशीः संशयकपटौ क्षमानुवृत्तौ तथोच्चयाक्रन्दौ ॥	7
परिदेवनोपवृत्ती याच्ञाप्राप्तिर्मनोरथो युक्तिः ।	6
अतिशयपृच्छाख्यानप्रतिषेधाः सानुनीतिनिर्भासाः ॥	6
कार्यः पश्चात्तापः षट्त्रिंशल्लक्षणावधिः(लिः) सेयम् ।	2=36
नाट्ये भावार्थगता सालंकारा बुधैः प्रयोक्तव्या ॥	

Each is defined in a half verse. The definitions are to be noted, being original and untrue in some cases. For instance, *bhūṣaṇa* is defined as an Alaṁkāra-dominated expression.

अलंकृतिरलंकारैरभिधेयस्य भूषणम् ।

*Akṣarasamghāta* is defined as Vāmana's *arthaguṇa* called *ojas*, the *prauḍhi* of the variety called 'condensed expression', *vākyaṛthe ca padābhidhā*.

Acyutarāya, a modern writer, considers Lakṣaṇa as one of the six Guṇa-s of Kāvya in his *Sāhityasāra*. Acyutarāya has a new conception of Guṇa, which is like the Alaṁkāra of Bhoja. Under it come Rasa-s, Vṛtti-s, Rīti-s and Lakṣaṇa-s.

धर्मा रसा लक्षणानि रीत्यलंकृतिवृत्तयः ।

रसिकाद्वादका ह्येते काव्ये सन्ति च षड्गुणाः ॥

ch. I, p. 8, v. 10.

The Lakṣaṇa-s mentioned here include Bharata's Lakṣaṇa, for the commentary says: *lakṣaṇāni akṣarasamghatisobhādīni*

*vakṣyamāṇāni* (p. 9). These are called Guṇa-s because they are delightful to the connoisseur, *rasikāhlāḍaka*.

At the end of the chapter on Guṇa-s (7th), the work says:

शाब्देषु तेषु गाम्भीर्यं विस्तरो रीतिरेव च ।  
 आर्थेष्वपि तथा श्लेषः समता सुकुमारता ॥  
 माधुर्योदारते प्रेयः समाधिः सौक्ष्म्यमेव च ।  
 संमितत्वं तथोक्तिश्च लक्षणानि मतानि मे ॥ vv. 207-8.

Comm. लक्षणानीति । निरुक्तकाव्यगुणत्वेन प्राक्प्रतिज्ञातलक्षणा-  
 नीत्यर्थः । एवं च चन्द्रालोकसारीभूतम् अक्षरसंहतिः शोभा चेति द्वयं, तथा  
 प्रतापरुद्रीयादिसारीभूतं द्राक्षापाकादित्रयं, कण्ठाभरणसारीभूतं शाब्दगुणा-  
 न्तर्गतं गाम्भीर्यादित्रयम्, आर्थगुणान्तर्गतं श्लेषादिदशकं चेति मिलित्वा  
 अष्टादशलक्षणीयमिति संक्षेपः ।

This is a strange conception of Lakṣaṇa. Acyutarāya knows Lakṣaṇa-s only through the *Candrāloka*. But while the *Candrāloka* gives ten, Acyuta chooses only two from them. These two Lakṣaṇa-s, *akṣarasamhati* and *śobhā*, the three *pāka*-s, *gāmbhīrya*, *vistara* and *rīti*, which are three *śabdaguṇa*-s of Bhoja, *śleṣa*, *samatā*, *sukumāratā*, *mādhurya*, *udāratā*, *preyas*, *samādhi*, *saukṣmya*, *saṃmitatva* and *ukti*, which are ten *arthaguṇa*-s of Bhoja—these are put together into a set of eighteen items and meaninglessly labelled as the eighteen Lakṣaṇa-s (See *Sāhityasāra*, NS ed., pp. 353-4).

Now, coming to Bharata's own idea of Lakṣaṇa, he says after treating of the metres:

काव्यबन्धास्तु कर्तव्याः षट्त्रिंशल्लक्षणान्विताः ।

Kashi ed., XVI. 169

In the end he says *etāni vā kāvyavibhūṣaṇāni* and *kāvyeṣu prayojyāni* (XVII. 42). Again he says:

एमिरर्थक्रियापेक्षैः कार्यं काव्यं तु लक्षणैः । *ibid.*, XVII. 87.

From these we are sure that Bharata meant Lakṣaṇa as Abhinavagupta and Tauta took it, to be a feature of Kāvya in general and not of drama only as all the above-mentioned writers on dramaturgy took it. Bharata meant it to be on a par with Alaṁkāra and Guṇa as a feature of Kāvya in general.<sup>1</sup> The second idea that we cannot miss in Bharata is that Lakṣaṇa-s, though different from Alaṁkāra-s, are also beautifying factors. In this capacity they are called *vibhūṣaṇa*.

‘एतानि वा काव्यविभूषणानि ।’ ‘प्रोक्तानि वै भूषणसंमितानि ।’

XVII. 42 (Anuṣṭubh); XVII. 4 (Upajāti.)

Bharata does not illustrate the thirty-six Lakṣaṇa-s, as he does the Alaṁkāra-s. Nor does he make any attempt to differentiate them from Alaṁkāra-s. He gives only three *arthālaṁkāra-s*: *upamā*, *rūpaka* and *dīpaka*. He indicates five sub-classes of *upamā*. Bhaṭṭa Tauta assumes that the manifoldness of Alaṁkāra is achieved by combining Alaṁkāra-s with the Lakṣaṇa-s. For instance, he says that the *upamā* called *praśaṁsoṣamā*, is got by combining the Alaṁkāra *upamā* with the Lakṣaṇa called *guṇānuvāda*; that *atisayokti* Alaṁkāra is got

<sup>1</sup> Though, while defining the Lakṣaṇa-s individually, Bharata occasionally uses the expression *nāṭakāśraya*. See the definitions of *prāpti* alone in the Anuṣṭubh list, and of *ākhyāna*, *prāpti* and *upapatti* in the Upajāti list.



by combining *upamā* and the Lakṣaṇa called *atiśaya*. This is Tauta's own explanation. Bharata does not indicate this. He simply says that he has pointed out five kinds of *upamā* and the intelligent must understand other varieties from Kāvya and *loka*.

उपमाया बुधैरेते भेदा ज्ञेयाः समासतः ।

शेषा ये लक्षणैर्नोक्ताः ते ग्राह्याः काव्यलोकतः ॥ XVII. 56.

Nor in his definition of *praśamsopamā* does Bharata indicate anything like what Tauta has said. Bharata really does not propose to himself the task of distinguishing the concept of Lakṣaṇa from Alaṃkāra. From what we see in chapter 17, in Bharata's time, the concept of Lakṣaṇa underwent much development, while that of Alaṃkāra was in its infancy. The fecundity of the latter that produced in course of time an aggregation of more than a hundred Alaṃkāra-s is not seen in Bharata. But many of these later Alaṃkāra-s have their counterparts in Lakṣaṇa-s. The Lakṣaṇa-s had developed separately as adorning features, independently of Alaṃkāra-s. When we critically examine the thirty-six Lakṣaṇa-s, they fall into two classes. One class looks like Alaṃkāra, being mere turns of expression. As a matter of fact, we have actually Lakṣaṇa-s with the names of some of the later Alaṃkāra-s themselves. For example, *saṃśaya* (*saṃdeha*), *dr̥ṣṭānta*, *nīdarśana*, *nirukta*, *atiśaya*, *viśeṣaṇa*, *arthāpatti* and *leśa*. There is also *hetu*. It is another matter that the definitions of these are not exactly the same as in later Alaṃkāra works. Besides, the two Lakṣaṇa-s *udāharaṇa* and *sārūpya* involve *aupamya* and *sādṛśya*. *Akṣarasamghāta* and *śobhā* involve *śleṣa*. The definition of *tulyatarka* contains the mention of *rūpaka* and *upamā* as part of that Lakṣaṇa. In their definitions, *vicāra* and

*tadviparyaya* involve *saṁdeha* and *ullekha*. The definition of *prāpti* makes it the *kāvyaṅgālaṁkāra*.

दृष्टैवावयवान् कांश्चिद्भावो यत्रानुमीयते ।

प्राप्तिं तामपि जानीयाल्लक्षणं नाटकाश्रयम् ॥

The Lakṣaṇa called *abhiprāya* contains *sādrśyaṣaṅkālpana*.<sup>1</sup> The Lakṣaṇa called *leśa* is quite different from the Alaṁkāra of that name. *Leśa* Alaṁkāra is thus defined by Bhoja:

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।

स लेशः स्यात् ततो नान्या व्याजस्तुतिरपीष्यते ॥ SKĀ, IV. 56.

The Lakṣaṇa-s called *guṇātīpāta* and *garhaṇa* (*kārya* in the Upajāti list) correspond to this *vyājastuti*. They are thus defined:

गुणाभिधानैर्विविधैर्विपरीतार्थयोजितैः ।

गुणातिपातो मधुरो निष्ठुरार्थो भवेदथ ॥

यत्र संकीर्तयन् दोषं गुणमर्थेन योजयेत् ।

गुणातिपाताद् दोषाद्वा गर्हणं नाम तद्वेत् ॥

The Lakṣaṇa called *leśa* is said to be a clever speech suggesting through the mention of a similar thing, *sadrśārthaviniṣpanna*. The Lakṣaṇa *padocaya* involves the Alaṁkāra *samuccaya*. The Lakṣaṇa called *drṣṭa* becomes *diṣṭa* in Bhoja, Śāradātanaya and Viśvanātha. As Bharata has described it, it is only *svabhāvokti* Alaṁkāra. The Lakṣaṇa called *mālā* is an element which has been associated with many *mālā* varieties

<sup>1</sup> *Protsāhana*, *guṇānuvāda* and *hetu* of the Upajāti recension involve *aupamyā*.

of Alamkāra-s like *mālārūpaka*. The *Candrāloka* actually mentions *mālā* as an element helping many Alamkāra-s.

माला परंपरा चैषां भूयसामनुकूलके । V. 121.

We can see the value of Bhaṭṭa Tauta's suggestion in such cases. The Lakṣaṇa called *manoratha* has in its definition the word *anyāpadeśa* and is actually the *anyāpadeśa* of later literature, i.e. *anyokti*.

हृदयार्थ(यस्थ)स्य वाक्यस्य गूढार्थस्य विभावकम् ।

अन्यापदेशैः कथनं मनोरथ इति स्मृतः ॥

*Prasiddhi* looks like *udāttālamkāra* and *priyaṃ vacanam* is nothing but *preyas* Alamkāra or *cāḷu*. Thus, Lakṣaṇa-s of one class are clearly Alamkāra-s or approximations to Alamkāra-s or light shades of Alamkāra-s to be mixed with many a major Alamkāra. Abhinavagupta realizes this when he describes Lakṣaṇa-s as *uktivaicitryarūpa* and *alamkāārānugrāhaka*. This class of Lakṣaṇa-s is really a supplementary list to the three Alamkāra-s of Bharata. The seeds of many of the later Alamkāra-s are available among these Lakṣaṇa-s. Leaving aside the late stage represented by the *Kuvalayānanda* in which Lakṣaṇa-s like *mithyādhyavasāya*, *yukti* and *pratiṣedha* have become Alamkāra-s, we can take it that, very early, some of the Lakṣaṇa-s passed into the fold of Alamkāra. Bhaṭṭa Tauta's view really stems from this historical fact. We have other clear evidences on this point. *Āśis*, a Lakṣaṇa of the Upajāti list, is an Alamkāra in Bhaṭṭi and we can see it in its transition from Lakṣaṇa to Alamkāra. Bhāmaha mentions indifferently that it is an Alamkāra according to some (III. 55). Similarly *hetu*, a Lakṣaṇa in both the lists of Bharata, can be seen in its stage of transition into Alamkāra

in Bhāmaha and Daṇḍin. Bhāmaha refuses to accept it as Alaṁkāra since it is devoid of *vakrokti* (II. 86). Some pre-Bhāmaha writer must have made it an Alaṁkāra. Bhāmaha points out that only definite and remarkable turns of expression must be named Alaṁkāra. But soon, since it was the heyday of Alaṁkāra-s when many things entered its fold, we find Daṇḍin asserting that *hetu* is a great Alaṁkāra, *uttama-bhūṣaṇa*. *Āśis* is an Alaṁkāra firmly established in Daṇḍin. But *hetu* underwent several changes.<sup>1</sup> The name Nāṭyā-*laṁkāra* might have also helped some of the Lakṣaṇa-s to become Alaṁkāra-s. The evolution of Alaṁkāra-s from three in Bharata to what we have in Bhāmaha is an interesting study but the gap is in darkness. It is clear that in that stage of the history of Alaṁkāra, the Lakṣaṇa-s, many of which passed over to Alaṁkāra, played an important role.

But we must be clear as regards this point: in the first class of Lakṣaṇa-s which are mere turns of expression there are various grades. While some are plainly Alaṁkāra-s, others have an element of Alaṁkāra in them, and in still others, the expression as a whole is more than Alaṁkāra.

The other set of Lakṣaṇa-s shows a different character. They are not *ukti-vaicitryarūpa*. *Upadiṣṭa*, *bhramśa*, *anunaya*, *dākṣiṇya*, *garhaṇa*, *pricchā*, *kṣobha*, etc. belong to this class. The Upajāti list contains mostly Lakṣaṇa-s of this class, *protsāhana*, *ākrandana*, *ākhyāna*, *pratiśedha*, *kṣamā*, *paścāttapana*, *anuvṛtti* *paridevana*, etc. Most of these are *bhāva*-s or actions resulting from certain *bhāva*-s. These would give support to the view which takes the Lakṣaṇa-s as minor *saṁdhyāṅgaka*-s. They stand apart from the other class of Alaṁkāra-like Lakṣaṇa-s.

<sup>1</sup> See Udbhaṭa, Rudraṭa and Mammaṭa; also the Alaṁkāra chapter in *Bhoja's Śṛṅgāra Prakāśa*.

Bharata himself seems to be conscious of this double personality of his Lakṣaṇa-s when he says at the end of the section on Alaṃkāra-s:

एभिरर्थक्रियापेक्षैः कार्यं काव्यं तु लक्षणैः । XVII. 87.

Some Lakṣaṇa-s are *arthāpekṣa*. These are turns of expression, those of the first class, related closely to Alaṃkāra. Others are *kriyāpekṣa*.<sup>1</sup> These are related to *bhāva*-s and form the second class. Thus the two main lines of thought in the *daśapakṣī* given in the *Abhinavabhāratī* hold good as regards these two aspects of Lakṣaṇa-s. There will be much difficulty if one tries to make all Lakṣaṇa-s look like turns of expression and factors of natural grace, or to make all Lakṣaṇa-s look like *saṃdhyāṅga* or *itivyūta-khaṇḍalaka*. The *Daśarūpaka* realized these points and included part of them in Alaṃkāra-s and part in *bhāva*-s.

<sup>1</sup> Abhinavagupta has the reading *arthakriyāyuktaiḥ*, and takes it as emphasizing the principle of *rasaucitya* in the use of these Lakṣaṇa-s: *arthakriyāyām rasacarvaṇāyām yuktam yogo yeṣām*, etc. (p. 408).

## TABLE OF SEVERAL LISTS OF LAKṢAṆA-S

Anuṣṭubh list of Bharata.	Those of the Anuṣṭubh list found in the Upajāti list of Bharata.	New Lakṣaṇa-s of the Upajāti list, indicating within brackets how Abhinavagupta (AG) includes in these, those of the Anuṣṭubh list which are left out. Bh.=contained in Bhoja's list. Śā.=contained in Śāradātana-ya's
1. भूषणम्	1. विभूषणम्	4. अभिमानः (Bh.) (Śā.)
2. अक्षरसंघातः	2. अक्षरसंहितम्	(सारूप्यम् or सादृश्यम्)
3. शोभा	3. शोभा	6. प्रोत्साहनम् (प्रियं वचनम्) For its definition, see GOS
4. उदाहरणम्	7. उदाहरणम्	text; the Kashi text
5. हेतुः	11. हेतुः	enumerates it, but in
6. संशयः	24. संशयः	its place defines <i>viśeṣaṇa</i>
7. दृष्टान्तः	22. दृष्टान्तः	of the Anuṣṭubh re- cension (Bh.) (Śā.)
8. प्राप्तिः	29. प्राप्तिः	9. गुणानुवादः (Bh.) (Śā.)
9. अभिप्रायः (आ- शयः—Bh.)		13. मिथ्याध्यवसायः (विचारः and विपर्ययः)
10. निदर्शनम्		16. आक्रन्दः (Bh.) (Śā.)
11. निरुक्तम्	8. निरुक्तम्	(तुल्यतर्कः)
12. सिद्धिः	14. सिद्धिः	18. आख्यानम् (Bh.) (गुणाख्यानम् Śā.) (प्रसिद्धिः)
13. विशेषणम्		19. याच्ना (Bh.) (Śā.)
14. गुणातिपातः		(दाक्षिण्यम्)
15. अतिशयः	10. अतिशयः	20. प्रतिषेधः (Bh.)
16. तुल्यतर्कः		(लेशः)
17. पदोच्चयः	15. पदोच्चयः	23. निर्मासनं (Bh.) [also called मासनं by AG] (माला)
18. दृष्टम् (दिष्टम्— Bh.)		25. आशीः (Bh.) (Śā.)
19. उपदिष्टम्		(निदर्शनम्)
20. विचारः		27. कपटम् (Bh.) (Śā.) Gap in AG's text here. ( <i>Garhaṇa</i> is included here by AG)
21. तद्विपर्ययः		
22. अंशः (संभ्रमः—Śā.)		

- |                                  |                                      |
|----------------------------------|--------------------------------------|
| 23. अनुनयः                       | 28. क्षमा (Bh.) (Śā.)                |
| 24. माला                         | (विशेषणम्)                           |
| 25. दाक्षिण्यम्                  | 30. पश्चात्तपनम् (Bh.) (Śā.)         |
|                                  | (विचारः)                             |
| 26. गर्हणम्                      | 31. अर्थानुवृत्तिः (Bh.) (Śā.) [also |
| 27. अर्थापत्तिः                  | called अनुवृत्तिः by AG]             |
|                                  | (अनुनयः)                             |
| 28. प्रसिद्धिः                   | 32. उपपत्तिः (Bh.) (Śā.)             |
| 29. पृच्छा                       | (उपदिष्टम्)                          |
| 30. सारूप्यम्                    | 12. सारूप्यम्                        |
| 31. मनोरथः                       | 17. मनोरथः                           |
| 32. लेशः (लेखः—<br>Simha.)       | 34. कार्यम् (Bh.) (Śā.) [also        |
| 33. क्षोभः or दोषः               | called <i>garhaṇa</i> by others,     |
| 34. गुणकीर्तनम्                  | says AG] (अर्थापत्तिः)               |
| 35. अनुक्तसिद्धिः,<br>or सिद्धिः | 5. गुणकीर्तनम्                       |
| 36. प्रियं वचनम्                 | 35. अनुनीतिः                         |
|                                  | (Once more here प्रसिद्धिः)          |
| 21. प्रियम्                      | 36. परिदेवनम्                        |
| Total common                     | (क्षोभः and अनुक्तसिद्धिः)           |
| with the Anu-                    | In the 26th <i>priyam</i> AG         |
| ṣṭubh list—17                    | includes <i>bhramśa</i>              |

*New Lakṣaṇa-s of Bhoja*

Śā. = contained in Śāradātanaya's list. Viś. = Viśvanātha.

1. स्पृहा (Śā.) (Nāṭyālaṃkāra in Viś.)
2. परिवादनम् (Śā.) May be the correct form of the *paridevana* in Bharata's Upajāti list.
3. मृषोद्यमः (उद्यमः) (Nāṭyālaṃkāra in Viś.)
4. छलोक्तिः Compare *kapaṭa* in Bharata's Upajāti list.
5. काकुः
6. उन्मादः
7. परिहासः (उत्प्रासनम् Nāṭyālaṃkāra in Viś.)

8. विकृत्यनम्
9. यदृच्छायोगः
10. वैषम्यम्
11. प्रतिज्ञानम् (प्रतिज्ञाध्यवसायः Nāṭyālaṃkāra in Viś.)
12. प्रवृत्तिः (प्रवर्त्तनम् Nāṭyālaṃkāra in Viś.)

*New Lakṣaṇa-s of Śāradātanaya*

Nā. Viś. = Nāṭyālaṃkāra in Viśvanātha.

1. नयः (may be *anunaya* of Bharata)
2. अभिज्ञानम्
3. उद्देशः
4. नीतिः (Nā. Viś.)
5. अर्थविशेषणम् (may be Bharata's विशेषणम्) (Nā. Viś.)
6. निवेदनम् (Nā. Viś.)
7. परिहारः
8. आश्रयः (Nā. Viś.)
9. उक्तिः
10. देशः
11. प्रहर्षः (Nā. Viś.)

New Nāṭyālaṃkāra-s of Viśvanātha, names which are not Lakṣaṇa-s in Bharata's Upajāti or Anuṣṭubh lists, or in those of Bhoja and Śāradātanaya:

- |            |                |
|------------|----------------|
| 1. गर्वः   | 5. उत्तेजनम्   |
| 2. आशंसा   | 6. साहाय्यम्   |
| 3. विसर्पः | 7. उत्कीर्तनम् |
| 4. उल्लेखः |                |

*Note.* In Lakṣaṇa-s, Viśvanātha has a new one called *saṃkṣepa* instead of *kṣobha* of the Anuṣṭubh list. This *kṣobha* is made a Nāṭyālaṃkāra. Certain Lakṣaṇa-s of the Anuṣṭubh list themselves are made Nāṭyālaṃkāra with a slight change in name, e.g. *upadiṣṭa* Lakṣaṇa and *upadeśana* Nāṭyālaṃkāra.



## USE AND ABUSE OF ALAMKĀRA IN SANSKRIT LITERATURE

POETRY is not mere thought. 'While great poetry must necessarily embody it, very genuine poetry, at times, may do no more than give to the merest airy nothings a local habitation and a name.' 'Poetry does not reveal truth in logic but in light.'<sup>1</sup> Mere thoughts and emotions are proper subjects for the science of psychology, etc. Facts, by themselves, are unattractive; sometimes reality appals us; but poets teach us as they charm:

शास्त्रेषु दुर्ग्रहोऽप्यर्थः स्वदते कविसूक्तिषु ।

हृद्यं करगतं रत्नं दारुणं फणिमूर्धनि ॥

Nilakaṇṭhadikṣita, *Sabhārañjanaśataka*.

*Darśana* has to wait for *varṇanā*.<sup>2</sup> It is wrong to regard poetry as merely truth or noble emotion. Who can deny the validity of the statement—

गोरपत्यं बलीवर्दः तृणान्यत्ति मुखेन सः ?

<sup>1</sup> Quotations of this nature, made without mention of the author, occurring in this chapter are chiefly from five works: Raymond, *Poetry as a Representative Art*; Lamborn, *The Essentials of Criticism*; Bain, *Rhetoric and Composition*; and Tagore, *Creative Unity and Personality*.

<sup>2</sup> तथा हि दर्शने स्वच्छे नित्येऽप्यादिकवेर्मुनेः ।

नोदिता कविता लोके यावज्जाता न वर्णना ॥ Bhaṭṭa Tauta.

Yet, is it poetry? Are there not hunger and suffering in the poor Brāhmaṇas' plea to the king,

भोजनं देहि राजेन्द्र घृतसूपसमन्वितम् ?

Yet, the king refused to help them and the story goes on to say that the king gave them presents only on hearing the other half filled, by Kālidāsa, with the extravagant plumes of figurative language.

माहिषं च शरच्चन्द्रचन्द्रिकाधवलं दधि ॥

True, as Leigh Hunt says, 'there are simplest truths often so beautiful and impressive that one of the greatest proofs of the poet's genius consists in leaving them to stand alone, illustrated by nothing but the light of their own tears or smiles, their own wonder, might or playfulness'. But, as he himself points out elsewhere, 'in poetry, feeling and *imagination* are necessary to the perception and *presentation* even of matters of fact'. The so-called figure of Natural Description, the Svabhāvokti, is a plain statement only in a comparative degree. Plain fact or feeling is always embellished in some manner and given some captivating power. Who can refuse to recognize the difference between a proposition like *gato 'stam arkaḥ* and this Svabhāvokti of Kālidāsa:

निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् ?

*Kumārasaṁbhava*, III. 42.

Even the natural description of a poet has its striking quality; Bāṇa says that Jāti or Natural Description must be *agrāmya*, not vulgar or insipid, *navo 'ritho jātir agrāmyā* (*Harṣacarita*).

Bald statements are thus excluded. Bhāmaha also excludes ordinariness in expression in his description of poetry:

अग्राम्यशब्दमर्थ्यं च सालंकारं सदाश्रयम् । *KA*, I. 19.

अलंकारवदग्राम्यम् अर्थ्यं न्याय्यमनाकुलम् । *ibid.*, 35.

So poetry requires not only fact and feeling but a beautiful form also; it has not only to be useful, but primarily attractive. That all poetic expression involves an unusual way of expression,<sup>1</sup> some out-of-the-way quality, is well brought out by the following verse of Nīlakaṇṭha Dikṣita:

यानेव शब्दान् वयमालपामः यानेव चार्थान् वयमुल्लिखामः ।

तैरेव विन्यासविशेषमन्यैः संमोहयन्ते कवयो जगन्ति ॥

*Śivalīlārṇava*, I. 13.

This deviation in expression, this striking disposition of words and ideas, is Alamkāra; this constitutes the beautiful poetic form. It will be easier to dissociate love from its physical aspect than to keep the concept of poetry aloof from its form.

If we try to arrive at a clear definition of poetry with objective differentia, certainly the definition will revolve round the concept of Alamkāra, the word *alamkāra* being taken here in the widest sense of that term in which Bhāmaha, Daṇḍin and Vāmana, and Bhoja, following them, understood it. Alamkāra is the beautiful in poetry, the beautiful form: *saundaryam alamkāraḥ* (Vāmana, I. 1. 2). Examining the field of poetic expression, Bhāmaha found Alamkāra omnipresent in it. When we reach the stage of Appayya Dikṣita,

<sup>1</sup> Cf. Bain: 'A figure of speech is a deviation from the plain and ordinary mode of speaking, for the sake of greater effect: it is an unusual form of speech.' *Rhetoric and Composition*, I.

who has given as many as one hundred and twenty-five Alaṁkāra-s, we see that the whole range of poetry is almost pervaded (*vyāpta*) with Alaṁkāra in general, is inseparably connected (*avinābhūta*) with Ālaṁkāra. And to this numberlessness of Alaṁkāra, Ānandavardhana refers:

वाच्यालंकारवर्गश्च रूपकादिर्यावानुक्तः वक्ष्यते च कैश्चित्, अलंकारा-  
गामनन्तत्वात् (The *Locana* adds here, प्रतिभानन्त्यादिति) ।

*Dhva. Ā.*, p. 88.

Mahimabhaṭṭa says:

अलंकाराणां च अभिधात्मत्वम् उपगतं, तेषां भङ्गिभणितिभेदरूपत्वात् ।

*VV*, I, TSS, p. 3.

भङ्गिभणितिभेदानामेव अलंकारत्वोपगमात् । *ibid.*, II, p. 87.

चारुत्वं हि वैचित्र्यापरपर्यायं प्रकाशमानमलंकारः . . . । चारुत्व-  
मलंकारः . . . ।

Commentary on the *VV*, TSS, p. 4.

तथा च शब्दार्थयोर्विच्छित्तिरलंकारः । *ibid.*, p. 44.

Mammaṭa:

किंच वैचित्र्यमलंकार इति . . . ।

*K. Pra.*, ch. 9 (TSS, II, p. 238).

Namisādhū also says:

ततो यावन्तो हृदयावर्जका अर्थप्रकारास्तावन्तोऽलंकाराः ।

Commentary on *Rudratā.*, p. 149.

Ānandavardhana has this further remark:

तत्(रस)प्रकाशिनो वाच्यविशेषा एव रूपकादयोऽलंकाराः । p. 87.<sup>1</sup>

<sup>1</sup> Commenting on the expression *dviṣāṃ vighātāya* in *Kirātār-juniya*, I, 3, Mallinātha says that as this kind of grammatical usage adds to the charm of the expression, it is an Alaṁkāra:

If Alaṁkāra is understood in this large sense as emphasizing the need for a beautiful form in poetry, it is not improper for the subject of poetics to be called Alaṁkāra-śāstra.<sup>1</sup>

Thus, Alaṁkāra, properly understood and properly employed, can hardly be a subject for wholesale condemnation. This is said not only in view of the large sense in which we have tried to explain it above. Taking the figures as such, the best definition we can give of them is that, in a great poet, they form the inevitable incarnations in which ideas embody themselves. Says Ānandavardhana:

अलंकारान्तराणि हि निरूप्यमाणदुर्घटान्यपि रससमाहितचेतसः  
प्रतिभानवतः कवेः अहंपूर्विकया परपातन्ति । \* \* \* युक्तं चैतत् । यतो  
रसा वाच्यविशेषैरेव आक्षेपव्याः, तत्प्रतिपादकैश्च शब्दैः, तत्प्रतिपादिनो  
वाच्यविशेषा एव रूपकादयोऽलंकाराः । *Dhva. Ā.*, p. 87.

Such figures can hardly be considered extrinsic (*bahiraṅga*) in Kāvya, and comparable only to the armlets (*kaṭaka* and *keyūra*), the removable ornament. Therefore Ānandavardhana continues:

तस्मान्न तेषां बहिरङ्गत्वं रसाभिव्यक्तौ । p. 87.

Ruyyaka clarifies that the Alaṁkāra-s of poetry are not on a par with the jewels of the body which are removable and have a separate existence. Under *punaruktavadābhāsa*, he says:

तथापि प्रयोगवैचित्र्यविशेषस्याप्यलंकारत्वादेवं व्याचक्षते ।

Cf. also his son Kumārasvāmin on the *Pratāparudriya* (Skt. Ed. Soc. ed., p. 50):

जातिगुणादिरूपोऽर्थो वस्तु । तदेव विच्छित्तिविशेषयुक्तम् अलंकारः ।

<sup>1</sup> On the names of the Alaṁkāra-śāstra, see below.

लौकिकालंकारवैधर्म्येण काव्यालंकाराणामलंकार्यपारतन्त्र्यध्वननार्थः ।

which Samudrabandha and Vidyācakravartin elaborate thus in their commentaries:

यथा लौकिकाः कटकमुकुटादयोऽलंकारा अलंकार्येभ्यः करादिभ्यः पृथग्भूय स्वातन्त्र्येणाप्युपलभ्यन्ते, नैवं काव्यालंकाराः, अलंकार्यौ शब्दार्थावन्तरेण पृथगनुपलब्धेः । अतश्चैषां तत्पारतन्त्र्यम् ।

Samudrabandha, TSS ed., pp. 13-14.

लौकिकालंकारवत् न काव्यालंकाराणामलंकार्यपृथग्भावेनाप्यवस्थान-  
संभवः । अपि तु नियमेन काव्यपारतन्त्र्यमेवेति ज्ञापनायेत्यर्थः ।

*Alaṁkārasarvasva* with commentary  
of Vidyācakravartin, p. 26.

Someśvara, in his *Mānasollāsa* or *Abhilaṣitārthacintāmaṇi* (GOS, II, p. 172) elaborates the comparison of poetry and its elements with the human personality and compares Alaṁkāra-s not to ornaments on the body but to the very form of the body:

शब्दाः शरीरं काव्यस्य प्राणोऽर्थः परिकीर्तितः । अलंकारस्तदाकारः ।

Commenting on Jayadeva's description of Alaṁkāra as an attractive *saṁniveśa* or disposition of *śabdārtha*, Vaidyanātha Pāyagunḍa clarifies the commonly used illustration of 'ornament' as meaning not exactly an ornament like a necklace but of the very nature of the beautiful *śabdārtha*:

संनिवेश इत्युक्तेः तद्रूप(शब्दार्थरूप) एवायं, न तु पुंसः कटकादिवत् पृथग्भूतः . . . एवं च हारादिवदिति दृष्टान्तो न सर्वांशो, अपि तु रमणीयतामात्रे । *Candrālokaṣyākhya*, V. 1.

Alaṁkāra-s should properly be compared to the Alaṁkāra-s of damsels which Bharata speaks of under *sāmānyābhinaya*,

*bhāva*, *hāva*, etc., i.e. graces that add to the charm of a lady in an emotional state like love and its spontaneous physical expressions, and not to the external jewels she would put on voluntarily like the *kaṭaka* and *keyūra*. (*NS*, KM ed, XXII.)<sup>1</sup>

Ānandavardhana says in Uddyota II of the *Dhvanyāloka* that, though Alamkāra-s are only the *śarīra*, the outer body, they can be made the *śarīrin*, the soul, sometimes, when Alamkāra-s are not expressed but suggested; when simile, contrast, etc. are richly embedded in an utterance and in the coming together of words in an expression, Alamkāra-s flash forth:

शरीरीकरणं येषां वाच्यत्वेन व्यवस्थितम् ।

तेऽलंकाराः परां छायां यान्ति ध्वन्यङ्गतां गताः ॥ <sup>2</sup> II. 29, p. 117.

Here Abhinavagupta says: As a matter of fact, Alamkāra-s are external ornaments on the body but can sometimes be like the *kunkuma* smeared for beauty on the body, when they are organic and structural, when they are *rasākṣipta*, borne on the sentiment, *apṛthagyatnenirvartya*, brought without the aid of separate effort, and *suśliṣṭa*, and welded together intimately. Far, far away is the hope of making this Alamkāra the very soul. But even this is possible in a way, says Ānandavardhana: Just as in the play of children, there is some temporary greatness for the child which plays the role of the king, so also, when this Alamkāra is suggested, it attains great beauty and partakes of the nature of the soul.

<sup>1</sup> There is the Alamkāra in music also, with which profitable comparison can be made here. (*NS*, KM ed., XXIX. 22-31)

<sup>2</sup> On the greater beauty of the implied or suggested figure as compared to the expressed figure, see further Ānandavardhana, III. 37, p. 207, and Mahimabhaṭṭa, *VV*, p. 73.

एतदुक्तं भवति—सुकविः विदग्धपुरन्ध्रीवद् भूषणं यद्यपि श्लिष्टं योजयति, तथापि शरीरतापत्तिरेवास्य कष्टसंपाद्या, कुङ्कुमपीतिकाया इव । आत्मतायास्तु का संभावना । एवंभूता चेयं व्यङ्ग्यता, यदप्रधानभूतापि वाच्यमात्रालंकारेभ्यः उत्कर्षमलंकाराणां वितरति । बालक्रीडायामपि राजत्वमिवेत्यमुमर्थं मनसि कृत्वाह—तत्रेति *Locana*, pp. 117-18.

It must be noted here that Abhinavagupta compares the *Suśliṣṭa* *Alaṁkāra* or the organic figure to *kuṅkumā-lamkaraṇa*, the adornment of the body by the smearing of saffron, and raises it above the level of the altogether external jewel worn, the *kaṭaka*. Bhoja realized the insufficiency of the comparison with *kaṭaka*, the external and detachable jewel. *Alaṁkāra* as a woman's ornament was also understood by Bhoja in a large sense. Bhoja classified *Alaṁkāra*-s into those of *śabda*, *bāhya* (external), those of *artha*, *ābhyantara* (internal), and those of both *śabda* and *artha*, *bāhyābhyantara* (external and internal). The first, the most external, the verbal figure of *śabdālaṁkāra*, Bhoja compared to dressing, garlanding, wearing *kaṭaka*, etc. The third, he compared to bath, treating the hair with fragrant smoke, smearing the body with *kuṅkuma*, *candana*, etc. Beginning from outside, these are more intimate to the body. The second, the purely *ābhyantara* *Alaṁkāra*-s, the *arthālaṁkāra*-s, Bhoja compared to cleaning the teeth, manicuring, dressing the hair, etc. These last are most intimate; nothing which did not form part of the body is here superimposed.<sup>1</sup>

<sup>1</sup> Cf. Abhinavagupta: येषामलंकाराणां वाच्यत्वेन शरीरीकरणं शरीरभूतात् प्रस्तुतादर्थान् अर्थान्तरभूततया अशरीराणां कटकादिस्थानीयानां शरीरस्थानापादनम् . . . | *Locana*, p. 117.



अलङ्काराश्च त्रिधा—वाङ्माः आभ्यन्तराः, वाङ्माभ्यन्तराश्च । तेषु वाङ्माः वस्त्र-माल्य-विभूषणादयः । आभ्यन्तराः दन्तपरिकर्म-नखच्छेद अलङ्कार-कल्पनादयः । वाङ्माभ्यन्तराः स्नान-धूप-(विलेपनादयः), etc.

*Bhoja's Śṛṅgāraprakāśa*, p. 399.

Albeit the importance of form, one should not misunderstand rhetoric as poetry. It is possible to sacrifice poetry at the altar of figures. There is such a thing as *aucitya*, appropriateness, harmony and proportion, which is the ultimate beauty in poetry. The final ground of reference for this *aucitya*, the thing with reference to which we shall speak of other things as being appropriate, is the soul of poetry, *Rasa*. The body becomes a carcass when there is no soul there, when life is absent from it. Of what use are ornaments on a carcass? Nilakaṇṭha Dikṣita says:

अन्योन्यसंसर्गविशेषस्याप्यलङ्कृतिः प्रत्युत शोचनीया ।

निर्व्यङ्ग्यसारे कविसूक्तिबन्धे निष्क्रान्तजीवे वपुषीव दत्ता ॥

*Śivalilāṛṇava*, I. 36.

Kṣemendra, the systematizer of *aucitya*, says: 'Enough of Alaṁkāra-s; of what use are the Guṇa-s if there is no life there? Ornaments are ornaments; excellences are excellences; but *aucitya* is the life of the *Rasa*-ensouled Kāvya':

काव्यस्यालमलङ्कारैः किं मिथ्यागणितैर्गुणैः ।

यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते ॥

अलङ्कारास्त्वलङ्काराः गुणा एव गुणाः सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ॥

*Au. Vc.*, 4 and 5.

See also the *Vṛtti* on these; also *Bhoja's Śṛṅgāra Prakāśa*, pp. 326-8, chapter on the history of Guṇa-s.

Here Kṣemendra has only amplified Abhinavagupta and Ānandavardhana who say:

तथा हि अचेतनं शवशरीरं कुण्डलाद्युपेतमपि न भाति, अलं-  
कार्यस्याभावात् । यतिशरीरं कटकादियुक्तं हास्यावहं भवति अलंकार्यस्य  
अनौचित्यात् । *Locana*, p. 75.

अनौचित्यादृते नान्यत् रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥ *Dhva. Ā.*, p. 145.

What is this *aucitya*? It is the clear statement of the proper place and function of Alaṁkāra, as of other elements.

उचितं प्राहुराचार्याः सदृशं किल यस्य यत् ।

. . . . .

उचितस्थानविन्यासादलंकृतिरलंकृतिः ।

अलंकृतिः उचितस्थानविन्यासादलंकर्तुं क्षमा भवति । अन्यथा तु  
अलंकृतिव्यपदेशमेव न लभते । . . . . यदाह—

कण्ठे मेखलया नितम्बफलके तारेण हारेण वा

. . . . .

. . . . . नायान्ति के हास्यतां

औचित्येन विना रुचिं प्रतनुते नालंकृतिर्नो गुणः ॥<sup>1</sup> *Au. Vc.*

<sup>1</sup> *vide* below chapter on *Au. Vc.*

औचित्यमेकमेकत्र गुणानां राशिरेकतः ।

विषायते गुणग्राम औचित्यपरिर्बर्जितः ॥

Quoted by Muniandrācārya in his *Vṛtti* on the *Dharmabinduprakaraṇa*, Āgamodaya Series, p. 11a.

Thus Alaṁkāra-s have meaning only if they keep to their places:

ध्वन्यात्मभूते शृङ्गारे समीक्ष्य विनिवेशितः ।

रूपकादिरलंकारवर्ग एति यथार्थताम् ॥ *Dhva. Ā.*, II. 18.

Just as a pearl-garland can beautify only a full bosom, and otherwise cannot be a beautifying factor, only an Alaṁkāra appropriate to the meaning and through it, to Rasa, can be of any beauty.

अर्थौचित्यवता सूक्तिरलङ्कारेण शोभते ।

पीनस्तनस्थितेनेव हारेण हरिणेक्षणा ॥ *Au. Vc.*

Cf. Bhoja, *SKĀ*, I. 160:

दीर्घापाङ्गं नयनयुगलं भूषयत्यञ्जनश्रीः

तुङ्गाभोगौ प्रभवति कुचावर्चितुं हारयष्टिः । etc.

Kṣemendra proceeds to show how some poets have observed this rule of *aucitya* of Alaṁkāra and how some have not. He points out the conceptual flaws in the latter, going against the main subject and sentiment. The Pratyudāharaṇa-s, counter-illustrations, are cases of abuses in so far as the authors of those verses have written those figures with an effort, merely because they desired to add figures. When the great poet is concentrating on Rasa, when he is a *rasa-samāhitacetāḥ*, the sense of harmony and appropriateness attends on him, innate in him like instinct; there is hardly any room for impropriety. But when concentration is on figure, error creeps in. We shall consider two examples: The broken-hearted minister of the Nanda-s, stealing into the enemy's city over which he had once ruled like a king, looking like a serpent stilled by incantation (*bhogiva mantrauṣadhiruddha-*

*vīryaḥ*) and consumed by his own inner fire, sees a dilapidated garden and describes it:

विपर्यस्तं सौधं कुलमिव महारम्भरचनं

सरः शुष्कं साधोर्हृदयमिव नाशेन सुहृदाम् ।

फलैर्हीना वृक्षा विगुणनृपयोगादिव नया-

स्तृणैश्छन्ना भूमिर्मतिरिव कुनीतैरविदुषः ॥

*Mudrārākṣasa*, VI. 11.

The plight of the garden resembles his own pitiable state and with great appropriateness in the conception of the similes, Viśākhadatta has drawn a simple description, closely related to the context, infused it with *Rasa* and heightened the effect of the situation.<sup>1</sup> On the contrary, we shall now cite a verse from the *Bhojacampū* where the poet has created a figure not only not in harmony with the main idea and the context but also so inappropriate as to make, as Kṣemendra says, the hearts of the *Sahṛdaya*-s shrink.

वाणीविलासमपरत्र कृतोपलम्भम् अम्भोजभूरसहमान इवाविरासीत् ।

There is *hetūtprekṣā* (poetic conceit in which a cause is fancied) here: the poet imagines that Brahmā presented himself before the Ādikavi (poet Vālmīki), as if jealous of the appearance of his spouse Vāṇī (speech or poesy) in another person. As a matter of fact, it is to bless and give Vālmīki his favour to sing the whole *Rāmāyaṇa* that the God descended.

<sup>1</sup> A similar instance of appropriateness of figurative description is Bāṇa's description of the red evening and the approach of the night in which the king goes to help Bhairavācārya's *sādhana* in the cremation-ground.

One can make Alamkāra render the help its name means if one introduces it in such a manner that it will be conducive to the realization of the chief object, namely Bhāva and Rasa; that is, Alamkāra must be *rasa-bhāva-para*, devoted to or subserving Rasa and Bhāva. That which is adorned by an Alamkāra is the Rasa. Even as the putting on or laying down of ordinary ornaments or jewels suggests to us the mental state of the person, so also does the figure suggest the Bhāva.

रसभावादितात्पर्यमाश्रित्य विनिवेशनम् ।

अलंकृतीनां सर्वसामलंकारत्वसाधनम् ॥ *Dhva. Ā.*, II. 6.

उपमया यद्यपि वाच्योऽर्थोऽलंक्रियते, तथापि तस्य तदेवालंकरणम्, यद् व्यङ्ग्यार्थमिव्यञ्जनसामर्थ्याधानमिति । वस्तुतो ध्वन्यात्मैव अलंकार्यः । कटककेयूरादिभिरपि हि शरीरसमवायिभिः आत्मैव तत्तच्चित्तवृत्तिविशेषौचित्यसूचनात्मतया अलंक्रियते । *Locana*, 74-5.

Thus whatever, remaining in a functionary place, helps to embellish and add to the main theme's beauty is Alamkāra. Rasa also can thus be employed as a decoration, as an Alamkāra, to adorn a *vastu* (idea) or Rasa.<sup>1</sup>

Raymond<sup>2</sup> expresses a similar opinion on Alamkāra: 'The one truth underlying all the rules laid down for the employment of figures is that nothing is gained by any use of those which do not add to the effect of the thought to which they give expression. Language is to express our thoughts to others and in ordinary conversation, we use both plain and figurative language but when a man wants to give another the description of a scene he has seen, he does not catalogue

<sup>1</sup> *Rasavadalamkāra. Locana*, pp. 72, 73, 74.

<sup>2</sup> *Poetry as a Representative Art.*

one and all of the details of that sight, but brings only his own idea of the landscape by adding to such of the details as have struck him, many more ideas and emotions that have been aroused in him.' Thus he transports his mental image to the hearer and if the representation is comparatively plain, we have Svabhāvokti. 'On the other hand, if he realizes that it is hard for the hearer to understand him fully, he gains his end by repeating the statement, or by adding illustrative images to the mere enumeration of facts.' Compare Rudraṭa, VIII. 1:

१सम्यक् प्रतिपादयितुं स्वरूपतो वस्तु तत्समानमिति ।  
वस्त्वन्तरमभिदध्याद् वक्ता यस्मिंस्तदौपम्यम् ॥

'Thus the poet puts extra force into his language and in order to do so, inasmuch as the force of language consists in its representative character, he will augment the representation by multiplying his comparisons: his language becomes figurative.'

From the verse of Rudraṭa quoted above, we see that an anxiety for clearer or more effective expression necessitates figures. The root meaning of *alaṁkāra* is to render a thing adequately. Ānanda Coomaraswamy points out in his *Figures of Speech or Figures of Thought*: 'By Rhetoric we mean, with Plato and Aristotle, the art of giving effectiveness to truth.' (p. 10). The semantic history of the word *alaṁkāra* since Vedic times shows that the sense of adornment is a development from the original meaning of making a

<sup>1</sup> To communicate the nature of an idea most effectively, if the poet should mention another as being similar to it, that is simile.

thing fit by imparting a power to it for bringing forth the desired effect.<sup>1</sup>

Similarly a thought that is too simple, too ordinary or too small to impress or call forth admiration by itself, needs figurative embellishment. We shall consider this view of Ānandavardhana with his rules for the employment of figures in such secondary and ordinary moods and thoughts. Even as he allows high flights in supreme moments, he grants even the bare *śabda-citra* ample provision in *Rasābhāsa*. Heroic deeds, unselfish love, sacrifice—things great in themselves, appeal to us even when directly expressed with a minimum of figures. But ordinary things must have purple patches.

All these facts about decoration by figure in poetry are realized by Ānandavardhana who has formulated rules for the proper employment of Alaṁkāra. Western writers also have laid similar conditions regarding ornament. Pater says: 'And above all, there will be no uncharacteristic or tarnished or vulgar decoration, permissible ornament being for the most part structural or necessary.'<sup>2</sup> He continues: 'The artist, says Schiller, may be known by rather what he omits and in literature too, the true artist may be best recognized by his tact of omission. For, to the grave reader, words too are grave; and the ornamental word, the figure, the accessory form or colour or reference is rarely content to die to thought

<sup>1</sup> A. K. Coomaraswamy: *Figures of Speech or Figures of Thought*, especially ch. III, 'Ornament'; also ch. 7, *Literary Symbolism*. See also J. Gonda: 'The Meaning of the Word "Alaṁkāra"', *A volume of Eastern and Indian Studies presented to Prof. F. W. Thomas (New Indian Antiquary—Extra Ser.)*, Bombay, 1939, pp. 97-114; and his 'Ābharāṇa', *ibid.*, May 1939, pp. 69-75, where the meaning of something protective and magical, like a talisman, is traced for the word.

<sup>2</sup> *Style* by W. Pater.

precisely at the right moment, but will inevitably be stirring a long “brain-wave” behind it of perhaps quite alien associations.’ ‘As the very word ornament indicates what is in itself non-essential, so the “one beauty” of all literary style is of its very essence and independent of all removable decoration; that it may exist in its fullest lustre in a composition utterly unadorned, with hardly a single suggestion of visibly beautiful things.’ ‘The ornaments are “diversions”—a narcotic spell on the pedestrian intelligence. We cannot attend to that figure—that flower there—just then—surplusage! For, in truth, all art consists in the removal of surplusage.’<sup>1</sup>

Such strictures had to be passed by Ānandavardhana also; for when he was thinking out the essence of poetry, Sanskrit poetry had deteriorated into an artificial stage. A blind, gregarious tribe (*gaḍḍarikā-pravāha*) was following a beaten path and was hardly proof to errors of taste. Not poetry, but the imitation thereof, was being assiduously produced, (*na tanmukhyaṃ kāvyam, kāvyānukāro hy asau.*<sup>2</sup> *Dhva. Ā.*, p. 220). To guide such poets, not gifted with *śakti* enough to possess an innate sense of *aucitya*, Ānandavardhana lays down his rules for the employment of Alaṃkāra. As has already been pointed out, Alaṃkāra is subordinate to Rasa; it has to aid the realization of Rasa. It shall suit the Bhāva and be such as comes to the poet along with the tide of the Rasa. It shall not monopolize the poet’s energy nor shall it be so

<sup>1</sup> Cf. St. Augustine quoted by Coomaraswamy (op. cit., ch. III, ‘Ornament’): ‘an ornamentation exceeding the bounds of responsibility to the context of the work is sophistry, i.e. an extravagance or superfluity’.

<sup>2</sup> As if translating Ānandavardhana, Tolstoy calls bad art ‘Imitations of Art’ in *What is Art?*, ch. XI.



prominent or continued as to monopolize the reader's mind.  
Says Ānandavardhana:

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्ननिर्वर्त्यः सोऽलंकारो ध्वनौ मतः ॥<sup>1</sup> *Dhva. Ā.*, II. 17.

- (i) Alamkāra shall be intended to suggest Rasa.
- (ii) It shall be born along with the poet's delineation of Rasa.
- (iii) It shall be naturally and easily introduced.
- (iv) The poet shall not stop to make a fresh and extra effort to effect it.

Such a figure is allowed as proper in Dhvani, or the superior form of poetry based on suggestion. This is the 'permissible', 'structural' figure that Pater speaks of. Such Alamkāra is born almost of itself. Such is the poet's genius that when the figure is actually found there, it is a wonder. (*niṣpattāvāścaryabhūtaḥ* — Ānandavardhana, p. 86; *pratibhānugrahavaśāt svayam eva saṃpattau niṣpādanānapekṣāyām ity arthaḥ* — Abhinavagupta, *Locana*, p. 86.) This Alamkāra properly functions to heighten Rasa. For instance, in the verse: *kapole patrāli karatalanirodhena mṛditā*, etc.<sup>2</sup> the Śaṭha Nāyaka who entreats the Khaṇḍitā Nāyikā describes her anger as another lover who is dearer to her than himself, though he may even fall at her feet. In the last line here, there are *śleṣa*, *rūpaka* and *vyatireka* Alamkāra-s, which, far from

<sup>1</sup> Bhoja also speaks of this *rasākṣipta* and *apṛthagyatnanirvartya* Alamkāra in his *SKĀ* (ch. V) and *Śr. Pra.* (ch. XI). See Bhoja's *Śṛṅgāra Prakāśa*, chapter on Alamkāra. Such Alamkāra-s, Bhoja says, cannot be even spoken of as having been introduced or added.

<sup>2</sup> See *Dhva.Ā.*, p. 86.

hindering the realization of the Rasa of *īṣyāvīpralambha*, intensify it.

The perusal of an Alaṁkāra textbook gives the wrong impression that the Alaṁkāra-s are artificial, elaborate and intellectual exercises requiring great effort in turning them out precisely—things that must rather be avoided than handled with all their pitfalls. The real purpose of the efforts to define them is to pinpoint the actual element of *camatkāra* or poetic delight. In actual manifestation as part of the poet's expression, they are not artificially executed. The gifted poet, especially, is not conscious of the theoretical or technical requirements of any figure. With him, as emotion increases, expression swells and figures sparkle forth.

अलंकारान्तराणि हि निरूप्यमाणदुर्घटान्यपि रससमाहितचेतसः  
प्रतिभानवतः कवेः अहंपूर्विकया परापतन्ति । यथा कादम्बर्या कादम्बरी-  
दर्शनावसरे ।<sup>1</sup> *Dhva. Ā.*, pp. 86-7.

We have many instances in the *Rāmāyaṇa* where we clearly

<sup>1</sup> Cf. Pseudo-Longinus' remark that a large number of metaphors ought to be used where passion rushes headlong like a torrent, carrying with it as necessities a multitude of such substitutions. Also J. S. Brown, *World of Imagery* : 'The more emotions grow upon a man, the more his speech, if he makes any effort to express his emotion, abounds in figures—exclamation, interrogation, anacoluthon, apostrophe, hyperbole (yes, certainly hyperbole!), simile, metaphor. His language is what we sometimes euphemistically describe as "picturesque". Feelings swamp ideas and language is used to express not the reality of things, but the state of one's emotions.' (Quoted by K. A. Subrahmanya Iyer in his 'Studies in the Imagery of the Rāmāyaṇa', *JOR*, Madras, vol. III, pt. 4.).

see this connection between emotion and figure, though not as a rule. There is at least a strong tendency to wax into figurative expression in forceful situations. The description of Ayodhyā lamenting on Bharata's return from the forest and Sītā's condemnation of Rāvaṇa on seeing him out of his disguise are two of the striking examples. There is, further, a tendency in the *Rāmāyaṇa* to employ figures profusely in descriptions. The opening canto of the Sundarakāṇḍa contains a figure in almost every verse, surcharged as the canto is with Adbhuta Rasa. To quote only one instance, we shall pick out this description of the broken-spirited Viśvāmitra from the Bālakāṇḍa:

दृष्ट्वा विनाशितान् पुत्रान् बलं च सुमहायशाः ।

सत्रीडश्चिन्तयाविष्टो विश्वामित्रोऽभवत्तदा ॥

समुद्र इव निर्वेगो भग्नदंष्ट्र इवोरगः ।

उपरक्त इवादित्यः सद्यो निष्प्रभतां गतः ॥

हतपुत्रबलो दीनो लनपक्ष इव द्विजः ।

हतदर्पो हतोत्साहो निर्वेदं समपद्यत ॥ 55. 8-10.

But there are also in the epic, passages of high-strung emotion, where figures are not employed at all and the sublimity or pathos of the situation (e.g. Rāma weeping on the loss of Sītā in the closing cantos of the *Āraṇyakāṇḍa*) is left to appeal to us with its own grandeur and beauty.

In Kālidāsa, we have many instances of figures rushing to the poet's pen in moments of overflowing Rasa. Every line is a figure in Purūravas's description of Ūrvaśī who has captivated his heart, as he sees her slowly recovering from stupor:

आविर्भूते शशिनि तमसा मुच्यमानेव रात्रि-

नैशस्यार्चिर्हुतभुज इव च्छिन्नभूयिष्ठधूमा ।

मोहेनान्तर्वरतनुरियं दृश्यते मुक्तकल्पा

गङ्गा रोधःपतनकलुषा गृह्णीतिव प्रसादम् ॥ *VU*, I. 9.

And in the *Mudrārākṣasa*, we have a similar situation with abundant figures. In the glee of his success, Cāṇakya exclaims as he hears that Rākṣasa has come:

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्ते शिखी

पाशैः केन सदागतेरगतिता सद्यःसमासादिता ।

केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे

भीमः केन च नैकनक्रमकरो दोभ्यां प्रतीर्णोऽर्णवः ॥ VII. 6.

But to write such figures, the poet must be lost in *Rasa* and must have infinite *Pratibhā*. Those who do not naturally get these figures in such an appropriate manner can employ figures effectively if they do so with discrimination (*samīkṣā*).

ध्वन्यात्मभूते शृङ्गारे समीक्ष्य विनिवेशितः ।

रूपकादिरलंकारवर्ग एति यथार्थताम् ॥ *Dhva. Ā.*, II. 18

What is this *samīkṣā*? Ānandavardhana analyzes it thus:

निवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन ।

काले च ग्रहणत्यागौ नातिनिर्वहणैषिता ॥

निर्व्यूढावपि चाङ्गत्वे यत्नेन प्रत्यवेक्षणम् ।

रूपकादेरलंकारवर्गस्यऽङ्गत्वसाधनम् ॥ *ibid.*, II. 19-28.

- (i) Alamkāra-s must be ancillary (*aṅgabhūta*).
- (ii) They must never become dominant (*pradhāna* or *aṅgin*).
- (iii) The main theme shall always be kept in view and the figure in consequence must be taken and thrown away in accordance with the requirements of the main idea.
- (iv) They must not be too much elaborated or overworked.
- (v) Even if they are worked out, a good poet must take care to give them, on the whole, the position of *aṅga* only.
- (i) In the verse from the *Śākuntala*,<sup>1</sup> *calāpāṅgām dṛṣṭīm spṛśasi bahuśo vepathumatim*, etc. the description of the natural acts of the bee, *bhramara-svabhāvokti* is introduced as *aṅga* to intensify the chief Rasa of Śṛṅgāra.
- (ii) There are instances in which we see poets drifting along in the world of imagery without returning to the point on hand. The poet begins a figure and elaborates it in such a detailed manner that it outgrows its proper limit.

नाङ्गित्वेनेति, प्राधान्येन कदाचिद्; रसादितात्पर्येण विवक्षितोऽपि  
 झलंकारः कश्चिदङ्गित्वेन विवक्षितो दृश्यते । *Dhva. Ā.*, p. 89.

यत्प्रकृतस्य पोषणीयस्य स्वरूपतिरस्कारकोऽप्यङ्गभूतोऽलंकारः संपद्यते ।  
 ततश्च कचिदनौचित्यमागच्छतीति . . . । *Locano*, p. 90.

The illustration for this given by Ānandavardhana is the verse *cakrābhighāta*, etc. where the main idea intended to be adorned by the figure is lost in the elaborate reaches of the *paryāyokta*, which has overgrown and obscured the main idea. (iii) Oppor-  
 tune introduction is illustrated by the verse *uddāmotkalikām*, etc. where *śleṣa* finds timely introduction; as Abhinavagupta says, this description paves the way for the coming *īrṣyāvīpra-*

<sup>1</sup> See *Dhva. Ā.*, pp. 89-94 for the illustration and discussion of these canons.

*lambha*. In the verse *raktas tvaṃ navapallavañi*, etc. for the sake of the main *Rasa*, *vīpralambha*, and for the sake of another *Alaṁkāra*, namely *vyatireka* which is to heighten the *vīpralambha*, the figure of *śleṣa* worked out in the first three lines is abandoned in the last line. This illustrates *kāle tyāga*. (iv) There are instances where *Alaṁkāra*-s are merely touched upon and left; lesser artists set to work them out. In the verse:

कोपात्कोमललोबाहुलतिकापाशेन बद्धा दृढं  
नीत्वा वासनिकेतनं, etc. *Amaruśataka*, 9

the *rūpaka* of *bāhulatikāpāśa* and *bandha* is not worked out in any artificial and tiresome manner. If the poet had worked it out, *Abhinavagupta* says, it would have been very inappropriate, *paraṃ anaucityaṃ syāt*. This verse illustrates *nātinirvahanaiṣitā*. (v) A genius like *Kālidāsa* can work out a figure in full and see that the main *Rasa* is not only not hindered by it, but is actually intensified; e.g. *śyāmāsvaṅgam* (*Megha*., 101). The *vīpralambha śṛṅgāra* of the theme is again brought to the forefront in the last line to be nourished by the *utprekṣā*.

*Ānandavardhana* reverts to this topic towards the end of the third *Uddyota*, where, after dealing with the middle class of poetry, the *guṇibhūta-vyaṅgya*, he takes up the third and last class, the *citra*, the one dominated by figures (III. 43). He says writing, void of the power to suggest and intended merely to produce a striking expression, of word or idea, is not *Kāvya* but its 'imitation'.

When used thus with appropriateness, *Alaṁkāra*-s go to enrich the ideas of the poet and add charm to the diction. Of these *Alaṁkāra*-s, we shall here speak in particular about a few select ones. Figures can be classified into three main

kinds: (i) those based on similarity, *upamā*, and all other figures involving *upamā*; (ii) those based on difference, *virodha*, and (iii) those based on other mental activities like association, contiguity, etc. In the third class can be brought all the figures other than those based on *aupamya* and *virodha*. Of these, figures involving similarity are the most abundant in poetry. 'The intellectual power called similarity or feeling of agreement is our chief instrument of invention.' 'Applied literally in the sciences, it leads to unity through induction.' In metaphysics, *sādharmya-vaidharmya-parikṣā* is mentioned as means to *tattvajñāna* (knowledge of truth) and *niḥśreyasa* by Kaṇāda.<sup>1</sup>

The greatness of *upamā* is thus stated by Appayya Dikṣita in his *Citramīmāṃsā*:

तदिदं चित्रं विश्वं ब्रह्मज्ञानादिवोपमाज्ञानात् ।  
 ज्ञातं भवतीत्यादौ निरूप्यते निखिलभेदसहिता सा ॥  
 उपमैका शैल्यी संप्राप्ता चित्रभूमिकाभेदान् ।  
 रञ्जयति काव्यरङ्गे नृत्यन्ती तद्विदां चेतः ॥ p. 5.

<sup>1</sup> Explaining 'Shakespeare's Imagery', C. F. E. Spurgeon observes: 'I incline to believe that analogy—likeness between dissimilar things—which is the fact underlying the possibility and reality of metaphor, holds within itself the very secret of the universe.' 'Great metaphor in great poetry moves and stirs us in a way impossible to account for purely rationally and logically. It stirs us because it touches or awakens something in us which I think we must call spiritual, at the very roots of our being. For as the poet knows, as does also the seer and prophet, it is only by means of these hidden analogies that the greatest truths, otherwise inexpressible, can be given a form or shape capable of being grasped by the human mind.'

Abhinavagupta also said: *upamāprapañcaśca sarvo 'lamkāra iti vidvadbhiḥ pratipannam eva* (*Abhi. Bhā.*, GOS ed., II, p. 321), referring evidently to Vāmana, who says in IV. 3. 1:

प्रतिवस्तुप्रभृतिरुपमाप्रपञ्चः ।

Earlier, Vāmana (IV. 2. 17) says that poets have their main-stay in *upamā* :

तन्निष्ठाश्च कवयः । तन्निष्ठा उपमनिष्ठाश्च कवय इति ।

Great artists are said to express an idea; great poets are explained as inculcating a lesson to the times through their work. It is impossible to conceive of such idea and lesson except through the principle of imagery, the great poem being something like a great, deep-laid *anyāpadeśa*. In philosophical teachings, simile plays a very large part. Simile, metaphor, allegory, parable—these are often employed to inculcate the profound truths of the incomprehensible. As Rudraṭa points out in his verse, *samyak pratipādayitum*, etc. the simile is for clearer understanding. But poetic imagery, like life, involves similarity in difference: *sādharmyam upamā bhede*. ‘The things compared in a figure though differing in kind possess an amount of similarity, rendering the one illustrative of the other.’ Though ultimately, simile, like any other figure, must heighten the Rasa, there are, comparatively speaking, two kinds of simile: the intellectual and the emotional. The former appeals to our intellect and is designed for that and the latter is used to heighten sentiment. The intellectual simile must have the maximum power to attract; it must be very striking and at the same time, the point of similarity must be relevant; it must not be accompanied by any further details that may distract or mislead.



अविषह्यातपो यावत्सूर्यो नातिविराजते ।

अमार्गेणागतां लक्ष्मीं प्राप्येवान्वयवर्जितः ॥ *Rām.*, *Āraṇya.*, 8. 8.

एते हि समुपासीना विहगा जलचारिणः ।

नावगाहन्ति सलिलमप्रगल्भा इवाहवम् ॥ *ibid.*, 16. 22.

These beautiful instances from the *Rāmāyaṇa* have the required novelty and striking quality. As J. S. Brown<sup>1</sup> says, the pleasure we derive from a comparison—to which we stick, however much we may call it odious—is in the sudden bringing together of two notions which were a moment before unconnected and remote from one another. This element of agreeable surprise falls under intellectual appeal. The following are two more instances:

निद्रा काप्यवमानितेव दयिता संत्यज्य दूरं गता ।

सत्पात्रप्रतिपादितेव वसुधा न क्षीयते शर्वरी ॥

परमातेव निःस्नेहाः परकार्याणीव शीतलाः ।<sup>2</sup>

सक्तवो भक्षिता राजन् शुद्धाः कुलवधूरिव ॥

‘The matters compared here are so different; we are startled by the ingenuity displayed in bringing them together and the effect is an agreeable fillip to the mind.’ In this respect, the danger of abuse lies in the lack of caution in the poet, in obscurity and far-fetchedness and the reducing of the similarity to a single and matter-of-fact point. There was a Christmas sales’ advertisement in a card with a dog whose tail had been cut; the dog was looking at its shortened tail and underneath was printed, ‘*It will not be long now before a Christmas, as the dog said about its tail!*’ Such instances

<sup>1</sup> *World of Imagery*, quoted by K. A. Subrahmanya Iyer in his ‘*Studies on the Imagery of Rāmāyaṇa*’, *op. cit.*

<sup>2</sup> See fn. 1, p. 80.

are effective means for comedy and humour and typical instances can be gathered from Dickens's Sam Weller in his *Pickwick Papers*.

Coming to the other kind of *upamā*: Later poets, wherever they might have been, however little their knowledge of things or imagination might have been, had a *kaviśikṣā* or poetic convention to supply them with as many moons and lotuses as they wanted. Writers who had not seen the Himalayas devoted a canto to its description with all the stock-in-trade, trite figures and mistaken information filling verse after verse. The absurdity is seen clearly in the capricious geography of India which Vāmanabhṭṭabāṇa teaches us in his *Vemabhūpālacarita*. In *upamā*, the necessity for novelty is overlooked and the anxiety to abide by the qualification, *sammata*, has been the cause of monotony. Anybody could write a hundred verses any day on the sunrise, with the red sun, the lotus and the bee and the waning moon, their single theme of looking like lovers being done to exhaustion. Appayya Dikṣita defines *upamā* thus:

उपमानोपमेयत्वयोग्ययोरर्थयोर्द्वयोः ।

हृद्यं साधर्म्यमुपमेत्युच्यते काव्यवेदिभिः ॥ *CM*, p. 6

Others also have pointed out the defects in the form and content of simile. Even as it is not poetic figure to compare things by their *padārthatva*, it is not poetic figure if it is too trite or too-often-repeated. Emotional intensity and intellectual delight are derived only from such figures as evoke wonder, *āścaryabhūta*; and when there is not enough skill (*vaidagdhya*) in the poet's expression, the repetition is intolerable. As a matter of fact, many Alamkāra-s have lost their force and charm by the sole reason of repetition. We do not say simply, even in conversation, that one is named so,

but only 'adorned by the name' (*nāmnā bhūṣita*); so much so, there is almost no effect produced when a poet says *mukhāmbuja*, *mukurakapola*, etc.

The inferior poets had ample proficiency (*vyutpatti*), unlit by imagination. As they were great scholars, we can rarely find a technical flaw in their figures as figures. But the place where they erred is the same.<sup>1</sup> It is their scholarship that bound them to the rule. When they conceived an image in their mind, they settled down to turn it into one of the *upamā-gorbhālaṁkāra*-s of the texts; they chose one that they had not used up to that time; in their construction, they adopted the same manner of expressing that figure as given in the textbook and when there was no concurrence of gender and number (*lingavacana-sāmya*) for the *upamā*, they artificially worked out with the great mastery of lexicon and grammar they had, the conforming form of the figure. Things that are in pairs were often brought into singular number as occasion needed, and to coincide with a feminine stem: *padadvaya* would become *padadvayī*. Even Kālidāsa strains to achieve this formal correspondence. He takes the bees in a group in feminine gender to bear comparison with a lady, a single and feminine *upameya*.

तं प्राप्य सर्वावयवानवचं व्यावर्ततान्योपगमात् कुमारी ।

न हि प्रकुलं सहकारमेत्य वृक्षान्तरं काङ्क्षति षट्पदाली ॥<sup>2</sup>

RV, VI. 69.

<sup>1</sup> विद्वांस एव ते न कवयः—Rāmacandra, *Nalavilāsī-nāṭaka*, Act vi, p. 77.

<sup>2</sup> See also:

महीभृतः पुत्रवतोऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम वृत्तिम् ।

अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसङ्गा ॥

*Kumārasambhava*, I. 27.

Let us turn to the *Rāmāyaṇa* where this weight of *liṅgavacanā-sāmya* does not hang on the poet:

अहं तु हृतदारश्च राज्याच्च महतश्च्युतः ।

नदीकूलमिव क्लिन्नमवसीदामि लक्ष्मण ॥

*Rām.*, Kiṣkindhā, 28. 58.

पश्य रूपाणि सौमित्रे वनानां पुष्पशालिनाम् ।

सृजतां पुष्पवर्षाणि तोयं तोयमुचामिव ॥ *ibid.*, 1. 10.

नलिनानि प्रकाशन्ते जले तरुणसूर्यवत् ॥ *ibid.*, 1. 61.

A latter-day poet would have certainly stopped to abide by an Ālaṃkārika dictum and by some *piṣṭapeṣana* and *kliṣṭa-kalpana* spoil the simple beauty of the idea presented by Vālmīki. Daṇḍin says that there are cases where disagreement neither of gender nor of number can spoil the beauty of an *upamā*; the Saḥrdaya's sense is the judge; if it is not disturbed, all is right with the figure:

न लिङ्गवचने भिन्ने न हीनाधिकतापि वा ।

उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥

स्त्रीव गच्छति षण्डोऽयं वक्त्येषा स्त्री पुमानिव ।

प्राणा इव प्रियोऽयं मे विद्या धनमिवार्जिता ॥

Daṇḍin, *KĀ*, II. 51-3.

The following verse also is beautiful, despite the discrepancy of gender and number.

परमातेव निःस्नेहाः परकार्याणीव शीतलाः ।<sup>1</sup>

सक्तवो भक्षिता राजन् शुद्धाः कुलवधूरिव ॥

<sup>1</sup> Hypermetric; but see reading in its citation by Namisādhu in his commentary on Rudraṭa's *Kāvyaālaṃkāra*, XI. 24: शीतलाः परकार्यवत्.

Coming to the manner of expressing the similarity: Daṇḍin and others have given some words expressing similarity (*sādhṣyavācaka-śabda-s*), but ingenuity and eccentricity have invented other expressions to convey similarity. Śrīharṣa employs these words of comparison, *spṛśati tatkadanam kadālitaruḥ* (*Nai.*, IV. 8). We have other new and original words to suggest similarity: *sabrahmacārī*, *satīrthya*, *sayūthya*, *vaitaṇḍika*, *pratidvandva*, *kalahāyamāna*, etc.<sup>1</sup> These words are in themselves condensed metaphors and it is only after long established convention or *rūḍhi* that they mean simply 'similarity'. Till then the reader has to pass through another metaphor to understand the main imagery. While it must be accepted that it is highly diverting to have such novel words of comparison, one cannot blind oneself to the growing *aprasiddhi*, involvement and obscurity.

Considering the way in which figures are expressed: Even very appropriate images are abused by strained expression, resorted to with special effort, for the sake of variety as well as metrical needs. If the poet conceives a simile and gives it natural expression which is in harmony with Rasa, there is a true effect and beauty in its employment. Poetry is after all not an argument to be somehow read and understood; it is something like a *mañjarī*, as Bāṇa says. It has to leap to our heart on the mere hearing of the lines. Even as their ideas, their expression also has to be beautiful.

अथवा मृदुवस्तु हिंसितुं मृदुनैवारभते प्रजान्तकः ।

हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता ॥

RV, VIII. 45.

<sup>1</sup> The *Lalitāstavaratna* of Dūrvāsa and the *Mūkapañcaśatī* use such expressions profusely but one does not dislike them in these two masterly hymns. See also *Āryāstavarāja* of a Jagannātha of

The second half here containing the figure is expressed in a way that it is fit only to be in a book on Tarka or logic. Like certain words, only certain constructions are poetic. Such expressions of Kālidāsa himself as *siṃhatvam aṅkāgata-sattva-vṛtti* (RV, II. 38), *atiśīhad ekonaśatakratutve* (RV, VI. 74) and *tava kusumaśaratvaṃ śitaraśmitvam indor dvayam idam ayathārtham drśyate madvidheṣu* (Śāk., III. 3) cannot be considered to be happy. Śrīharṣa often lapses into such wooden expressions and his Kāvya contains many sentences not more poetic than his *hrīdhṛtāvānmukhatvaiḥ* (Nai., II. 105).

Next in importance to the simile are *rūpaka* and *atiśayokti*. 'Simile is used when there is a moderate degree of excitation. When this is great, the mind naturally flies to the metaphor as a more concentrated form of expression, representing many thoughts in a few words.' When the emotion is still greater, we resort to *atiśayokti* and even *atyukti*. 'These metaphors play an important part in the economy of language, the coining of metaphors being a means to our stock of names.' Poets create the language of a people. 'The element of representation, creation on the basis of similarity, is an essential principle of all art and it is a factor in the construction of language itself.' Not only is language, thus, a book of faded metaphors, but as it has been observed, metaphor is ultimate to language or speech as speech itself is with reference to thought.<sup>1</sup>

'Just as in the preponderance of the didactic and explanatory tendency, considerations of thought overbalance those of form, those of form overbalance those of thought in

Tanjavur (Vani Vilas ed.), another production in imitation of Dūrvāsa's *Lalilāstavaratna*.

<sup>1</sup> By Una Mary Ellis-Fermor in *Some Recent Research in Shakespeare's Imagery* (1937): '... all metaphor and simile are part of the mind's activity in its exploration of the universe'.

the preponderance of the ornate tendency in which there is failure because of an excess of representation. It is simply natural for one who has obtained facility in illustrating his ideas to overdo the matter at times and to carry his art so far as to illustrate that which has been sufficiently illustrated or is itself illustrative.' As Ānandavardhana and Abhinavagupta say, *atinirvāha* is bad. It is not proper to work out in the following manner *rūpaka-s* fully and often, especially in a situation like this, full of Karuṇa Rasa:

अवगाढः सुदुष्पारं शोकसागरमब्रवीत् ।  
 रामशोकमहाभोगः सीताविरहपारगः ॥  
 श्वसितोर्मिमहावर्तो बाष्पफेनजलाविलः ।  
 बाहुविक्षेपमीनौघः विक्रन्दितमहास्वनः ॥  
 प्रकीर्णकेशशैवालः कैकेयीबडवामुखः ।  
 ममाश्रुवेगप्रभवः कुब्जावाक्यमहाग्रहः ॥  
 वरवेलो नृशंसाया रामप्रव्राजनायतः ।  
 यस्मिन् बत निमग्नोऽहं कौसल्ये राघवं विना ।  
 दुस्तरो जीवता देवि ममायं शोकसागरः ॥

*Rām.*, Ayo., 59. 32-6.

This is all the more inappropriate since it is not the poet's words (*kavi-vākya*) but the words of a character in the poem (*pātra-vākya*), words of the dying Daśaratha.<sup>1</sup> A similar artificial verse is found in Sugrīva's lament over the fallen body of his elder brother:

<sup>1</sup> The author of 'Studies in the Imagery of the Rāmāyaṇa' (op. cit.) characterizes such instances as 'symmetry-figures', those worked out for symmetry alone. The giving of a name to them does not take away their artificiality.

सोदर्यधातापरगात्रवालः सन्तापहस्ताक्षिशिरोविषाणः ।

एनोमयो मामभिहन्ति हस्ती दृप्तो नदीकूलमिव प्रवृद्धः ॥

ibid., Kiṣ., 24. 17.

The passion for figures makes a poet introduce them in such irrelevant places. Aśvatthāman, in deep grief at his father's death, is made to utter the following complicated expression of his sentiment:

तत् त्वरते मे तावत् तातपरिभवानलदह्यमानमिदं चेतः प्रतीकारजलावगाहाय ।

Venī., III. 25-6.

And in Act I, Bhaṭṭa Nārayaṇa makes Bhīma say:

युष्मच्छासनलङ्घनाम्भसि मया मग्नेन नाम स्थितम् । ibid., I. 11.

Poetry, being intended for the delight of the imagination, must be effective only through hint and suggestion; and when one makes it a piece of grammar or logic, it ceases to be poetry. It is really surprising how there can be any beauty of figure in such an unpoetic expression as *yathāsamkhyā* which can never be a spontaneous utterance. The following *yathāsamkhyā* is a description of the rainy season in the *Rāmāyaṇa*:

We may in this connection compare a rule enunciated by Bharata regarding the employment of gestures of hand(s) in acting. The rule is that where *sāttvikabhāva-s* abound and the character is directly presented (*pratyaakṣa*) in his or her state, there shall be minimum use of hand-gestures; where the state of another character is conveyed, i.e. where the presentation is not direct (*parokṣa*) such gestures can be used liberally. Cf. *Samgītaratnākara*, VII. 293:

अल्पो हस्तप्रचारः स्यात् प्रत्यक्षे भूषित्विके ।

परोक्षे प्रचुरः स स्यात्— ॥



वहन्ति वर्षन्ति नदन्ति भान्ति ध्यायन्ति नृत्यन्ति समाश्वसन्ति ।

नद्यो घना मत्तगजा वनान्ताः प्रियाविहीनाः शिखिनः प्लवंगाः ॥

Kiṣ., 18. 27.

It is but proper that Kuntaka should reject this Alamkāra.

From mere *rūpaka*, the poet's first move in the world of imagery itself produces the *pariṇāmālamkāra*, which is *rūpaka* with *prakṛtopayogitva*. This figure has been abused very much. The poet moves on only in the world of imagery, carried away by suggestions of further images from the details of the first image. He does not beautify or illustrate the main idea which he has now forgotten.

दोर्दण्डदर्पस्तपनो यदीयस्तमो निरस्यन्नपि लोकवृत्ति ।

प्रत्यर्थिपृथ्वीपतिमण्डलस्य निमीलयामास मुखाम्बुजानि ॥

*Sahṛdayānanda*, I. 12.

The first figure *rūpaka* suggests a *pariṇāma* and that is further taken up to a *virodha* and the last metaphor here, *mukhāmbujāni*, is wholly inappropriate as applied to the faces of enemies.

Such verses often become ununderstandable like puzzles, three or four ideas intervening between the understanding and the *Rasa*. Mahimabhaṭṭa says:

त्रिभिरन्तरिता यथा . . . तदियमुपायपरंपरोपारोहनिःसहा न रसा-  
स्वादान्तिकमुपगन्तुमलमिति प्रहेलिकाप्रायं काव्यमेतत् . . . ।

*VV*, I, pp. 17-18.

The same is the case with *paryāyokta*,<sup>1</sup> *preyas* and *rasavada-lamkāra*-s. The king or God is to be praised; *prīti* for them is

<sup>1</sup> *vide* above, criticism of *cakrābhigāta*, etc., p. 73.

the main Rasa of the subject, but a minor Rasa is employed to adorn the main one. A far-fetched idea suggesting some great quality of the king or God (which quality is left to hide itself in one small word) is elaborated and the whole verse is burdened with a new picture which is a world by itself. The verse *ballālakṣaṇipāla tvadahitanagare saṁcaranti kirāti*, etc. quoted by Appayya Dīkṣita in his *Citramīmāṃsā* as an illustration of *uttarottarapallavitabhīrānti* aptly shows how poets stray away from the main idea. This tendency is the main feature of the vast mass of court-culogues like those in the *Pratāparudriya* (the Alaṁkāra work). When Kālidāsa writes thus:

क्रियाप्रबन्धादयमध्वराणामजसमाहूतसहस्रनेत्रः ।

शच्याश्चिरं पाण्डुकपोललम्बान् मन्दारशून्यानलकांश्चकार ॥

RV, VI. 23.

we have the main idea of the king incessantly doing sacrifices given adequate expression, but if we take a verse from the *Pratāparudriya* praising the king, we can see the poet wandering in the world of images with little reference to the king's qualities. Sometimes it seems that court-poetry will praise and pun and work conceits upon Gaṅgā, Kṣīrodadhi and Candra to the exclusion of what they are taken to represent, namely the king's white fame.<sup>1</sup>

This principle is effectively set forth by Mahimabhāṭṭa who criticises poetry in which the main idea, *vastu* or *bhāva* to be suggested or made out is put off by one, two or three other ideas, *eka-vastu-antarita*, *dvi-antarita* and *tri-antarita*. After explaining the three stages to be passed over by the mind before it gets at the Vyabhicāri-bhāva of *lajjā*, in a *gāthā*.

<sup>1</sup> I have parodied this aspect of court *cāṭu*-poetry in my play *Pratāparudravijaya* or *Vidyānāthaviḍambana*, 1969.

cited as illustration, Mahima Bhaṭṭa calls such verses mere puzzles, *prahelikā-s* and not poetry proper:

त्रिभिरन्तरिता यथा . . . तदियमुपायपरंपरोपारोहनिःसहा न रसा-  
स्वादान्तिकमुपगन्तुमलमिति प्रहेलिकाप्रायमेतत् ।

VV, I, pp. 17-18; III, p. 133.

Coming to *utprekṣā*, we already saw one instance of a bad *utprekṣā* from the *Rāmāyaṇa Campū*, *vāṇivilāsam aparatra*, etc. where the poet has gone contrary to the main theme. This figure especially should always be closely connected with the main theme and Rasa.

गुरोर्नियोगाद्वनितां वनान्ते साध्वीं सुमित्रातनयो जिहास्यन् ।

अवार्यतेवोत्थितवीचिहस्तैर्जहोर्दुहित्रा स्थितया पुरस्तात् ॥

RV, XIV. 51.

Here is an appropriate *utprekṣā*, one in perfect consonance with the sentiment; Kālidāsa has heightened the Rasa by it. But ingenuity and eccentricity formed the endowments of many poets who made conceits far-fetched and irrelevant. Not to mention pleasure, even intellectual satisfaction is not produced by many *utprekṣā-s* of Śrīharṣa. The Rasa is reduced to a single word. As with hyperbole, so with conceits: the departure from truth must not be shocking. Bain says: 'Tiresome to us at least is the straining of this figure in Eastern Poetry.' He says this of hyperbole and it is true also of conceit. It is mistaken taste and scholarship that revels in these far-fetched figures.

लोकातीत इवात्यर्थमध्यारोप्य विवक्षितः ।

योऽर्थस्तेनातितुष्यन्ति विदग्धा नेतरे जनाः ॥ KA, 1. 89.

Another figure with which Sanskrit composition is cheaply associated is *śleṣa*. As Keith points out, the lexicons and the Nānārthavarga-s rendered a very bad service in this respect. It became impossible for a latter-day scholar to write except by using *double entendre* and if we take a work like Vedāntadeśika's *Subhāṣitanivī*, we can rarely find there a verse which does not have two meanings. Sometimes we are able to see a similarity between both the ideas and sometimes we are left to satisfy ourselves with mere pleasure over ingenuity and admire the author's command of the language. Often the puns revolve round silly and trivial attributes. There are also cases of discord of varying nature between the two ideas: the idea on hand, the *prākaraṇika*, is *adhika*, the other, *nyūna*; the former noble, the latter, base. The author of the *Sahṛdayānanda* makes a pun upon such a trifling attribute as the owl *having wings*. It was the boast of authors that they could pun at every step; it was the banner of their talent. Subandhu beats his own drum thus:

प्रत्यक्षरश्लेषमयप्रपञ्चविन्यासवैदग्ध्यनिधिं प्रबन्धम् ।

सरस्वतीदत्तवरप्रसादः चक्रे सुबन्धुः सुजनैकबन्धुः ॥ *Vāsavadattā*, end.

So much so that it became not only a possibility or accomplished fact, but a much-fancied practice to produce double, triple, and quadruple poems.<sup>1</sup>

But what exactly is the place of this figure? Has it any charm to impart to the diction? It does help Alaṁkāra, all Alaṁkāra-s except *svabhāvokti*:

<sup>1</sup> See my article 'Anekasandhāna-kāvya-s' in the *Annals of the Oriental Research*, University of Madras, vol. III, pt. 1.

श्लेषः पुष्पाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ।

KĀ, II. 362.

Abhinavagupta also points out that it helps *upamāgarbha* figures. Used with restraint, it can be charming and effective. The two meanings must be well known; the figure must have been expressed with ease. Bāṇa says: *śleṣo 'kliṣṭaḥ* (*Harṣacarita*). The following are three instances from Vālmīki of simple and beautiful *śleṣa*, used with an eye to increase the effect of the situation:

हृदयान्युन्मथेव जनस्य गुणवत्तया । *Rām.*, Ayo., 26. 2.

बाष्पेण पिहितं दीनं रामः सौमित्रिणा सह ।

चकर्षेव गुणैर्बद्धा जनं पुरनिवासिनम् ॥ *ibid.*, 41. 12.

(in both of which *Guṇa* is used in the two meanings of qualities and ropes).

शरत्कालं प्रतीक्षिष्ये स्थितोऽस्मि वचने तव ।

सुग्रीवस्य नदीनां च प्रसादमनुपालयन् ॥ *ibid.*, Kiṣ., 27. 42.

where *prasāda* is used to mean waters becoming clean and Sugrīva becoming favourably and helpfully disposed. Kālidāsa, who rarely resorts to this figure, gives a similar simple *śleṣa* in his *RV*:

न संयतस्तस्य बभूव रक्षितुः विसर्जयेद्यं सुतजन्महर्षितः ।

ऋणाभिधानात्स्वयमेव केवलं तदा पितृणां मुमुचे स बन्धनात् ॥

III. 20.

In Bāṇa, we meet with both uses and abuses of this figure. As in his life, so in his writings, Bāṇa was exuberant and inclined to excess. He often forgot proportion and sometimes

he indulged endlessly in *utprekṣā*, as in the long and tiring description of the king's elephant, Darpaśāta, in Uchhvāsa II of the *Harṣacarita*. He could also indulge in pointless *śleṣa*-s like *vainateya iva gurupakṣapāti*. He was a master of *śabda-bhaṅga-śleṣa*, in which the words have to be differently split for the two meanings. This *bhaṅga-śleṣa* is denounced by foreign scholars; but those who have complete acquaintance and familiarity with the nooks and corners of the language can understand a *bhaṅga-śleṣa* very easily. *Śleṣa* in general is very effective in gnomic utterances where they help to bring home the maxim; they are equally catching in *cāṭu*-s or eulogies. In *cāṭu*-s, the *bhaṅga-śleṣa* also is freely employed and in the following *cāṭu*, *bhaṅga-śleṣa* is certainly very striking:

भवान् हि भगवानेव गतो भेदः परस्परम् ।

महत्या गदया युक्तः सत्यभामाविराजितः ॥

When overdone or when handled by lesser artists, the *padabhaṅga-śleṣa* can become one of the obstacles to the understanding and realization of Rasa. Ānandavardhana classes it along with the *duṣkara*-s, the *yamaka*, the *bandha*-s, etc. which have to be avoided during the delineation of Rasa-s like *śṛṅgāra*, *vipralambha* and *karuṇa*.

यमकप्रकाराणां निबन्धनं दुष्करशब्दभङ्गश्लेषादीनां शक्तावपि प्रमादित्वमिति । *Dhva. Ā.*, p. 85.

As compared with this *bhaṅga-śleṣa* of *śabda*, *artha-śleṣa* is less of an impediment to Rasa: used with discrimination, it can even help Rasa. Says Abhinavagupta:

शब्दभङ्गश्लेषेति । अर्थश्लेषो न दोषाय, यथा रक्तस्त्वमित्यादि । शब्दभङ्गोऽपि क्लिष्ट एव दुष्टः, न तु अशोक-सशोकादौ । *Locana*, p. 85.

The next most prominent figure which found a place in the *Rāmāyaṇa* and had become monotonous in later poets is the *samāsokti*. Poets see the world shaped in beauty. To them there is music in the spheres. Words in the feminine gender fascinate them.

तथा हि 'तटी तारं ताम्यति' इत्यत्र तटशब्दस्य पुंस्त्वनपुंसकत्वे  
अनादृत्य स्त्रीत्वमेव आहतं सहृदयैः 'स्त्रीनामापि मधुरं' इति कृत्वा ।

*Locana*, p. 160.

सति लिङ्गान्तरे यत्र स्त्रीलिङ्गं च प्रयुज्यते ।

शोभानिष्पत्तये यस्मिन् नामैव स्त्रीति पेशलम् ॥ *VJ*, II. 22.

This employment of *samādhi-guṇa* 'with which poets, as with magic, give life and motion (emotion?) to every inanimate part of nature' is praised by Daṇḍin as *kāvya-sarvasva*.

तदेतत् काव्यसर्वस्वं समाधिर्नाम यो गुणः ।

कविसार्थः समग्रोऽपि तमेनमनुगच्छति ॥ *KA*, I. 100.

*Samādhi-guṇa* produces the *samāsokti* figure. Vālmīki has two beautiful verses of this class, in the former of which elements of *samāsokti* go to beautify the main figure of *upamā*.

सेवमाने दृढं सूर्ये दिशमन्तकसेविताम् ।

विहीनतिलकेव स्त्री नोत्तरा दिक् प्रकाशते ॥ *Āraṇya*, 16. 8.

चञ्चच्चन्द्रकरस्पर्शसमुन्मीलिततारका ।

अहो रागवती संध्या जहाति स्वयमम्बरम् ॥ *Kiṣ.*, 30. 46.

There are some very fine verses of this type in canto XI of the *Śiśupālavadha* where Māgha gives a description of dawn.

But soon, poets with neither originality nor restraint, began to repeat images; the same three or four objects, the sun, the moon, the lotus (*padmini*), the lily (*kairaviṇī*), the east and west, *prācī* and *pratīcī dik-s*, were exploited for many verses together, the points of attraction dwindling to trifles, and with variety almost non-existent. Gradually this figure became intellectual and, no wonder, it begot the new sub-variety called *śāstrasamāsokti*.

In Sanskrit literature, there are some strange metaphors at which some English critics evince surprise. As for instance, we never have simple *aśi* (sword), but only the 'creep-er-like sword' (*asīlatā*). Among our own critics, Kṣemendra has said, in his *Aucityavicāracarṇā*, that such a delightful object as the moon ought not to be conceived as *citācakra*. Things repellent and terrible by themselves must never be conceived in images of charm and love. But while describing the death of enemies, their sufferings, etc. the poet does employ such imagery, sometimes callously and sometimes in a light vein. The falling warriors are said to embrace earth; and Kālidāsa describes Tāṭakā passing away into Death's abode as going to her lover.

*Śāstrasamāsokti* has given rise to sheer pedantry. In an age of poetry when poets were scholars with proficiency in all the Darśana-s and branches of learning, nothing could satisfy the writer or reader but high-flown rapprochement with Śāstraic ideas. Viśākhadatta's claim for dramatic genius would hardly be less if he had not written *sādhya niścitam anvayena ghaṭitam bibhrat sapakṣe sthitim*, etc. The Naiṣadhakāra beats his own drum on this point, *grantha-granthirīha kvacid kvacid aṇi nyāsi prayatnān mayā*. All the Darśana-s and the subtleties thereof find a place in his poem. See the Tarka here: *anumito 'pi sa bāṣpanirikṣaṇāt vyabhicāra*



*na tāpakaro nalaḥ* (*Nai.*, IV. 18). Surely, poetry must give teaching (*upadeśa*); the sublime thoughts, the deep philosophies—all these the poet must give expression to; but this *śāstrasamāsokti* is hardly that.

The last Alaṁkāra that we shall consider here specially is that variety of *aprastuta-praśamsā* or *anyokti* called *anyāpadeśa*. If poetry is a criticism of life, *anyāpadeśa* is poetry above all other types. In it, the poet points out the flaws and failings of men, praises their nobility, biting remarks about men's meanness, and makes fun of and satirizes every aspect of human character. Bhaṭṭa Bhallaṭa's century of *anyāpadeśa* has some very fine verses. Nīlakaṇṭha Dikṣita's *anyāpadeśa* is unequalled in this branch. In the anthologies, there are some brilliant *anyāpadeśa* verses. Most of the other *anyāpadeśa* centuries are trash. A few objects like the sea, the sun, the moon, the lotus, the cuckoo and the mango in contrast with the crow and the margosa, the rains and the frogs—these trite subjects were exploited through stale ideas for a hundred and more verses. The poet did not pick out any particular, subtle or prominent defect of humanity to criticize, or good quality to praise. Not finding anything striking to write a verse with life, these poets dashed off verse after verse, retailing one triviality after another. *Anyāpadeśa* is a type of literature that can never be written at a sitting by 'instant poets' (*āśukavi-s*), but must be written on occasions, must be made to accumulate into a collection in the course of the varied life of a poet, rich with experience. If Bhallaṭa wrote the verse on the ignoble dust, which, by the kicking up of the fickle wind, got on the very tops of the mountains: *ye jātyā laghavaḥ sadaiva gaṇanām yātā na ye kutracit*, etc. we know Bhallaṭa felt the poignant grief; we know from the *Rājatarāṅgiṇī* that in the reign of the mean and wicked Śaṅkaravarman (A.D.

882-902), great men like poet Bhallaṭa had to earn their livelihood by doing all sorts of services, that poets were not given gifts and that the porter Lavaṭa drew fabulous salaries, enjoying high favour.<sup>1</sup>

But small minds, *mandāḥ kaviyaśaḥprārthinaḥ*, never thought themselves successful if they had not finished off in their literary career a century of *anyāpadeśa* and immediately they made a *parikarabandha* and began exploiting the sun and the moon, the *mallivallī*, etc.

We have thus far considered figures of sense. Poetry, as it is required to be sensuous, must be pleasing to the ear also. The form of the expression too must be beautiful, must have music and flow. The poet must look to harmony, balance, and climax in his sentences. Metre itself owes its origin to this requirement as also to the emotional upsurge. Keith grants that the Sanskrit poets have certainly a better ear than themselves (foreigners) to the music of the words—the appropriateness of sound to suggest the meaning and sentiment. What a verse did Bhavabhūti write!

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।

लोकोत्तराणां चेतांसि को हि विज्ञातुमर्हति ॥

*Uttararamacarita*, II. 7.

It is really a marvel of sound-effect that Bāṇa produces with utmost ease:

<sup>1</sup> Kalhaṇa, *RT*, V. 204 ff.

त्यागभीरुतया तस्मिन् गुणिसङ्गपराङ्मुखे ।

आसेवन्तावरा वृत्तीः कवयो मल्लटादयः ॥

निर्वेतनाः सुकवयो, भारिको लवटस्त्वभूत् ।

प्रसादात्तस्य दीनारसहस्रद्वयवेतनः ॥

See also my article on the *Bhallaṭa Śataka* in the *Annals of the Venkateswara Oriental Institute*, Tirupati, vol. I, no. 1.

अपराह्णप्रचारप्रचलिते चामरिणि चामीकरतटताडनरणितरदने रदति  
सुरस्रवन्तीरोधासि स्वैरमैरावते ।

क्रमेण अधोऽधोधावमानधवलपयोधराम् ।

ग्राहग्रावग्रामस्खलनमुखरितस्रोतसम् ।

*Harṣacarita*, I.

विरलीभवति वरदानां वेशन्तशायिनीनां मञ्जुनि मञ्जीरशिक्षितजडे  
जल्पिते । *ibid.*, III.

One cannot select from Bāṇa; the reader with keen sensibility hears the metallic sound of Airāvata striking its tusk on a golden pavement, sees the rolling clouds, sees the stream stumbling and rushing out of each of the three blocking words, *grāva*, *grāha*, *grāma*; and in the stillness of his mind, he feels the long-drawn silvery voice of female swans in the ponds on the outskirts of the city, slowly dying. Colour, smell, sound and touch, we are able directly to realize in Kālidāsa's verse:

दीर्घीकुर्वन् पटुमदकलं कूजितं सारसानां

प्रत्यूषेषु स्फुटितकमलमोदमैत्रीकषायः ।

यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूल-

श्शिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ *Megha.*, 31.

Note especially the onomatopoeic effect of the sibilant *ś*, doubled by the *saṁdhi*, in the expression *śiprāvātah*. When Kālidāsa said of Aja, *talpaṁ ujjhāṇcakāra*, we see how Aja briskly rose up from his bed, unlike the slothful and sleepy; and the sternness of Nandin's command to the Gaṇa-s not to give way to *cāpala*, rings in our own ears when we read

तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे । *KS*, III. 42.

Bhavabhūti was as great a master of words; surely delicate and charming effects were easy of achievement for him when they were needed; but he also discovered the sound-effects required for the *raudra* and *bībhatsa* Rasa-s; what he created, others still live upon. In the Śmaśānāṅka of the *Mālati-mādhava*, he makes one's flesh creep, hair stand on end, and feet step back in fright. The owl, the jackal, the water of the river rushing through skeletons—ecriness gathers round when we read:

गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कारसंवेलित-

क्रन्दत्फेरवचण्डधातृतिभृतप्राम्भारभीमैस्तटैः ।

अन्तःकीर्णकरङ्ककर्परतरत्संरोधिकूलकष-

स्रोतोनिर्गमघोरघर्घररवा पारेश्मशानं सरित् ॥ V. 19.

Take that verse again in his *Mahāvīracarita* which brings on Tātakā, the demoness:

आन्त्रप्रोतबृहत्कपालनलकक्रूरकणत्कङ्कण, etc.<sup>1</sup> I. 35.

The concepts of Rīti and Vṛtti in poetics owe their formulation to a study of these sound-effects. These effects also enhance Rasa. It is said that the first gait of the actor on the stage interprets him and his character to the audience; that first impression stands to the last. So also the first effect a verse, on its mere reading or hearing, produces holds the mind to the end. For the Rasa to be suggested, even the assonance of sounds or the clash of words is welcome and appropriate means.

A further carrying out of these ideas gives rise to the Śabdālaṁkāra of *anuprāsa* of different varieties. But *yamaka-s*,

<sup>1</sup> *vide* below chapter on Aucitya. Also *Dhva. Ā.*, III.

as Daṇḍin says, are not good, *tattu naikāntamadhuram* (I. 61). They have the least to do with Rasa. Ānandavardhana lays down the following rules for the use of *anuprāsa* and *yamaka*:

शृङ्गारस्याङ्गिनो यत्नादेकरूपानुबन्धनात् ।  
 सर्वेष्वेव प्रमेदेषु नानुप्रासः प्रकाशकः ॥  
 ध्वन्यात्मभूते शृङ्गारे यमकादिनिबन्धनम् ।  
 शक्तावपि प्रमादित्वं विप्रलम्भे विशेषतः ॥

*Dhva. Ā.*, p. 85, Kārikā-s 15-16.

In such Rasa-s as Śṛṅgāra and Karuṇa, the elaborate and artificial figures of sound have no place. Vālmīki has shown that in a mere description, rhymes find a proper place. The famous description of the moonlit night in the Sundarakāṇḍa, *sa tatra madhyamgatam aṁśumantam*, etc. is an example. There is a particular tendency in the *Rāmāyaṇa*, which is seen even in the *R̥gveda*, to juxtapose similar sound-groups, an effect which Kālidāsa and Āśvaghoṣa adopted from the master. Vālmīki writes *padbhyāṃ pādavatāṃ varah*, *dakṣiṇo dakṣiṇāṃ diśam*, *rāvaṇo lokarāvaṇah*, etc. These do not do violence to the sense and at the same time add to the charm of the diction. Kālidāsa in his *Raghuvamśa* especially delights in such innocent assonances:

तस्मै सम्याः सभार्याय गोप्त्रे गुप्ततमेन्द्रियाः ।  
 अर्हणामर्हते चक्रुः मुनयो नयचक्षुषे ॥ I. 55.  
 इत्थं द्विजेन द्विजराजकान्तिरावेदितो वेदविदां वरेण ।  
 एनोनिवृत्तेन्द्रियवृत्तिरेनं जगाद भूयो जगदेकनाथः ॥ V. 23.  
 ततो मृगेन्द्रस्य मृगेन्द्रगामी, etc. II. 30.

See also Śrīharṣa, *Naiṣadha*, VI. 1:

दूत्याय दैत्यारिपतेः प्रवृत्तः द्विषां निषेद्धा निषधप्रधानः ।  
स भीमभ्रूमीपतिराजधानीं लक्ष्मीचकाराथ रथस्यदस्य ॥

*Yamaka* differs in that it needs special effort and drags the poet away from his concentration in *Rasa*. However easily, like a latter-day adept at this *yamaka*-craft, a poet may get it, it is undesirable and improper in so far as it distracts and stops our minds from proceeding beyond itself—our minds which must reach the *Rasa* enshrined in the inner sanctum (See *Dhva. Ā.*, p. 85). In the ninth canto of the *Raghuvamśa* however, the theme is only a description of the season, summer, and the hunting of the king. In such places, Ānandavardhana allows option in using the *yamaka*. But there are descriptions both by Vālmīki and Kālidāsa which do not employ sound-figures and link every descriptive detail with the context. For example, the description of spring opening the Kiṣkindhākāṇḍa and the description of the *śarad* or autumnal season in canto IV of the *Raghuvamśa*. The canonists permit the *yamaka*-mad and *duṣkara*-mad poets to satisfy themselves in situations of *rasābhāsa*. The *bandha*-s of various types, *ekākṣara*, *niroṣṭhya*—these have nothing to do with poetry. It is regrettable that after Bhāravi and Māgha, these became part of the definition of Mahākāvya.

A bad ideal for prose was deduced by the latter-day poets from Bāṇa and from such remarks as *gadyaṃ kavīnāṃ nikaṣaṃ vadanti*, *ojaḥ samāśabhūyastvam etad gadyasya jīvitam*, etc. Without endless compounds and jingle of sounds, no prose was possible after a time. So much so that as time passed, certain word-groups were effected, one word in which would not occur without the other. *Mallī* would not come out without *vallī* and the sound of *nūpura* was always introduced as

*mañjumañjiraśiñjā*. All the rivers looked *tvāṅgattuṅgatarāṅga-rāṅga*. In ideas and words, a stock diction grew and poesy became a mechanical craft. In his book on poetic diction, Thomas Quayle says of the eighteenth century poetry in England: 'And the same lack of direct observation and individual expression is obvious whenever the classicists have to mention birds or animals. . . . And it has been well remarked that if we are to judge from their verse, most of the poets of the first quarter of the eighteenth century knew no bird except the goldfinch or nightingale and even these probably only by hearsay. For the same generalized diction is usually called upon and birds are merely a "feathered", "tuneful", "plumy", or "warbling" choir . . .'. How true these remarks are of our Sanskrit poets who produced Mahākāvya-s at the shortest notice, who could describe the Himalayas and the Gaṅgā and the ocean without seeing them and at whose command there were dictionaries and stock expressions and stock ideas, including the white fame of the king comparable to the autumnal moonlight, the blazing sun of his prowess, the spring (*vasanta*), the *malaya-māruta*, the *bhṛṅgisaṅgita* and so on. To this race of poets apply these lines of Keats:

Beauty was awake!  
 Why were ye not awake? But ye were dead  
 To things ye knew not of,—were closely wed  
 To musty laws lined out with wretched rule  
 And compass vile: so that ye taught a school  
 Of dolts to smooth, inlay, and clip, and fit,  
 Till, like the certain wands of Jacob's wit,  
 Their verses tallied. Easy was the task:  
 A thousand handicraftsmen wore the mask  
 Of Poesy.

' Sleep and Poetry '

To conclude, poetry is neither pure emotion and thought nor mere manner. A beautiful idea must appropriately incarnate itself in a beautiful expression. This defines Alamkāra and its place and function. The function of Alamkāra is to heighten the effect; it is to aid the poet to speak more pointedly. Whether the poet exalts or does the opposite, Alamkāra is to help him. Says Mahimabhaṭṭa:

विनोत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् ।

तदर्थमेव कवयोऽलंकारान् पर्युपासते ॥ *VV*, p. 53.

As such, these Alamkāra-s should flow out of Rasa. As emotion is depicted, the Alamkāra-s must come into being without the poet consciously striving after them. They must be irremovable, structural, organic: *rasākṣipta*, *apṛthag-yatna-nirvartya*. These words of Mahimabhaṭṭa are pertinent here:

किंच सौन्दर्यातिरेकनिष्पत्तयेऽर्थस्य काव्यक्रियारम्भः कवेः, न तु अलंकारनिष्पत्तये, तेषां नान्तरीयकतयैव तत्सिद्धेः, भङ्गिभणितिभेदानामेव अलंकारत्वोपगमात् । . . .

न चालंकारनिष्पत्तयै रसबन्धोद्यतः कविः ।

यतते, ते हि तत्सिद्धिनान्तरीयकसिद्धयः ॥ <sup>1</sup> *VV*, II, p. 87.

Figures are thus legitimate, though a proper use of them is a gift which only the greater among the poets are endowed with. Be it a Śabdālamkāra or an Arthālamkāra, be it a sound-effect or a striking turn of idea, it is not *bahiraṅga* or

<sup>1</sup> *vide* also *VV*, the *āntara-sloka*-s 76-7 on p. 87. There are very valuable ideas on Alamkāraucitya in *Vimarśa* 2 of the *Vyaktiviveka*.



extrinsic to Rasa, so long as it is useful for Rasa. Effective expression, the embodiment of the poet's idea, is Alaṁkāra. It is not as if they are in some separate place, like jewels in a box, to be taken and added. As has been explained in the opening part of this chapter, the several ways of expressing ideas which are to convey the Rasa are called Alaṁkāra-s.

—युक्तं चैतत् । यतो रसा वाच्यविशेषैरेव आक्षेप्तव्याः, तत्प्रति-  
पादकैश्च शब्दैः, तत्प्रकाशिनो वाच्यविशेषा एव रूपकादयोऽलंकाराः ।  
तस्मान्न तेषां बहिरङ्गत्वं रसाभिव्यक्तौ । Ānandavardhana, p. 87.

रसस्याङ्गं विभावाद्याः साक्षान्निष्पादकत्वतः ।

तद्वैचित्र्योक्तिवपुषोऽलंकारास्तु तदाश्रयाः ॥ Mahimabhaṭṭa, p. 87.

From Rasa to the musical sound which aids its realization, poetry is one unity, one complex of rich experience.

The purposiveness of Alaṁkāra is inevitable like the purposiveness of poetry. One should not judge Alaṁkāra and poetry from a purely utilitarian point of view. There is simply beautiful poetry, which is nothing but the poet's desire to express taken shape. 'These very decorations carry the emotional motive of the poet which says "I find joy in my creations; it is good".'<sup>1</sup> 'When in some pure moments of ecstasy we realize this in the world around us, we see the world not as merely existing but as decorated in its forms, sounds, colours, and lines, we feel in our hearts that there is one who through all things proclaims "I have joy in my creation".'<sup>1</sup> Nature is the creation of God's *līlā*, poetry, of the poet's *līlā*.

<sup>1</sup> Tagore, 'The Creative Ideal', in the collection *Creative Unity*, Macmillan, 1925.

## THE HISTORY OF SVABHĀVOKTI IN SANSKRIT POETICS<sup>1</sup>

जातिमिव अलंकृतीनां . . . अधिकमुद्भासमानाम् ॥

Dhanapāla's *Tilakamañjari*, p. 130.

It is a proper emphasis on both the content, emotion and thought, and the form, the poetic expression,<sup>2</sup> that is contained in the dictum of the Sanskrit critics that poetry is *ukti-pradhāna* or *abhidhā-pradhāna*. As Tauta says in the well-known passage quoted by Hemacandra (*KAn*, p. 316), one may have the vision, (*darśana*) and be only a seer (*ṛṣi*), but he becomes a poet (*kavi*) only when he renders that vision into beautiful language (*varṇanā*).<sup>3</sup> The poetic expression is, generally speaking, heightened or made striking by an out-of-the-way-ness, which is called *Vakrokti* or *Alaṃkāra*. This striking quality of the figure is pervasive of the whole range of the form and helps to 'detect' poetry. When the figurative deviation from the ordinary mode of speaking is scrutinized, it is found that, in some cases, the deviation is more than in others. Indeed, there are cases which do not show any determinable and definable deviation, cases which we call 'natural

<sup>1</sup> See also chapter XI on 'Bhoja and Svabhāvokti' in *Bhoja's Śṛṅgāra Prakāśa*, pp. 132-7.

<sup>2</sup> Says Oscar Wilde in *The Picture of Dorian Gray*, p. 159: 'For, canons of good society are, or should be, the same as canons of art. Form is absolutely essential to it.'

<sup>3</sup> See also above p. 53.

description'. Such 'natural description', when it is of an emotional situation, is called a case of *Rasa*, or *Rasa-ukti* according to Bhoja;<sup>1</sup> and when it is of anything else or of an object of Nature, it is called *Svabhāvokti*. This chapter is devoted to a survey of the history of this concept *Svabhāvokti*.

We first catch a glimpse of *Svabhāvokti* in the introductory verses in Bāṇa's *Harṣacarita*:

नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः ।

विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुर्लभम् ॥ I, introd. verse 8.

*Jāti* is the old name of *Svabhāvokti*. Bāṇa says that *Jāti* or *Svabhāvokti* must not be *grāmya*, ordinary, vulgar, insipid or stale. *Jāti* is the statement of things as they are. That is what the ordinary speaker and writer does. Poverty of poetic power, absence of a wizard-force with words, a sense of bare necessity, parsimony in expression, a sense of sufficiency, an anxiety to state the bald truth with absolute fidelity to facts—these produce a kind of expression which is a bare statement of things as they are. Ordinary talk, legal expressions, and scientific writings are examples. These two, ordinary talk and the technical jargon of science (*laukika* and *śāstrīya* expressions) are both excluded from the scope of *Jāti*. *Jāti* is a poet's statement of the natural state of things. Hence does Bāṇa say that *Jāti* has to be *agrāmya*.<sup>2</sup>

<sup>1</sup> See Bhoja's *Śṛṅgāra Prakāśa*, pp. 109 ff.

<sup>2</sup> Vidyānātha qualifies *Svabhāvokti* by the word *cāru*:

स्वभावोक्तिरसौ चारु यथावद्वस्तुवर्णनम् । p. 277.

And Kumarasvāmin explains that *cāru* means *agrāmya*; only a beautiful statement of things as they are, is *Svabhāvokti*:

यत्र चारु सम्यगग्राम्यम् । . . . अत एवेदं ग्राम्यं नालंकार इत्युक्तं दोषप्रकरणे ।

*Pra. Rud.*, p. 277.

How this 'natural description' came to be called Jāti is a question worth investigating. Perhaps Jāti refers to its origin from the root *jan* and means the presence or presentation of things as they arise or are. Or Jāti refers to the general characteristics that go to mark out a thing or a *class* of things.<sup>1</sup> Objects like trees, birds and deer are described, delineating graphically the attributes and actions of their *class*. This would form a description of Jāti and perhaps this was the earliest variety of natural description to be recognized and christened among Alaṁkāra-s. As a matter of fact, we find Daṇḍin giving four classes of Svabhāvokti: Jāti, Dravya, Guṇa and Kriyā. It is reasonable to believe that the first and earliest variety, Jāti, was extended as a name to the rest also. Says Daṇḍin:

स्वभावोक्तिश्च जातिश्चेत्याद्या सालंकृतिर्यथा । II. 8.

जाति-क्रियागुणद्रव्य-स्वभावाख्यानमीदृशम् । II. 13.

And he illustrates Jāti-Svabhāvokti by a description of the class-attributes of the species of birds called parrots:

शुण्डैराताम्रकुटिलैः पक्षैर्हरितकोमलैः ।

त्रिवर्णराजिभिः कण्ठैरेते मञ्जुगिरः शुकाः ॥ II. 9.

This *cārutva* and *agrāmyatā* are involved in the very conception of the Svabhāvokti Alaṁkāra and hence, Kuntaka's fear that the cart-driver's talk also will become Svabhāvokti is unfounded.

स्वभावयुक्तमेव सर्वथा अभिषेयपदबोमवतरतीति शाकटिकवाक्यानामपि सालंकारता प्राप्नोति, स्वभावयुक्तत्वेन । *VJ*, I, p. 24.

<sup>1</sup> Compare the discussion in Śāstra-s about Jāti as a *padārtha*, along with *vyakti* and *ākṛti*. The view that Jāti is *padārtha* was held by Vājjapyāyana and also by the Mīmāṃsaka-s.

We miss the word *jāti* in Bhāmaha but not the concept of 'natural description.' In the introductory paragraph, it was pointed out that the proper garb for a poetic idea is a striking form, emphatic by virtue of its heightened nature; but that within its realm, there are varying degrees of this quality of strikingness, force and departure from the normal mode of expression; and that, comparatively speaking, there are cases in which such deviation is least and which, as a consequence, are called Svabhāva-ukti, 'natural expression'.<sup>1</sup> Now, Bhāmaha proceeded with his treatment of poetry thus: Flaws must be avoided in expression and though a flawless piece by itself may be lovely, because of its natural beauty, yet embellishments beautify it, as ornaments beautify even the naturally lovely face of a woman.

रूपकादिरलंकारः तस्यान्यैर्बहुधोदितः ।

न कान्तमपि निर्भूषं विभाति वनितामुखम् ॥ I. 13.

When Bhāmaha says thus that a lovely face does not shine without ornaments, he seems to contradict himself. The conclusion we can draw from this verse is that though Bhāmaha emphasizes ornament very much, he is aware of a beauty which is natural to a piece of poetry, and which is not born of ornament. This ornament or Alaṃkāra is a certain striking departure in expression for Bhāmaha. When no such striking

<sup>1</sup> Rudraṭa made such an analysis of figures and his first class of Alaṃkāra-s forming the Vāstava group involves the least figurative *vaicitrya*. Of the many in this group, the Vāstava figure *par excellence*, as Namisādhū specially points out, is *Jāti*. And it is because *Jāti* concerns itself directly with the thing as it is, without any great *śabda-vaicitrya*, that Bhoja counts *Jāti* as an Arthālaṃkāra and that, the first.

departure is recognizable, the expression is not an Alaṁkāra. This is clear when Bhāmaha refutes *hetu*, *sūkṣma* and *leśa* as Alaṁkāra-s, since, according to him, the expression as a whole in these cases does not show any *vakrokti*.

हेतुः सूक्ष्मोऽथ लेशश्च नालङ्कारतया मतः ।

समुदायाभिधानस्य वक्रोक्त्यनभिधानतः ॥ II. 86.

If this *vakratva* is not to be found, the expression is mere 'news', mere information-giving; it is *vārtā*. Following the above-quoted verse, Bhāmaha says:

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।

इत्येवमादि किं काव्यं ? वार्ताभिनां प्रचक्षते ॥ II. 87.

The first line here is an instance of an utterance which as a whole, *samudāya-abhidhāna*, is bereft of any *vakrokti*; and this is what is called *vārtā*, news. Thus as against poetry, there is set this *vārtā*, which may be insipid *loka-vārtā* or technical *śāstra-vārtā*. *Vārtā*, however, differs from *Jāti* or *Svabhāvokti*; for *vārtā* is, to adopt Bāṇa's language, *grāmyā jātiḥ*. Thus, we have ordinary expression which is *vārtā*; then natural poetic expression called *Jāti* or *Svabhāvokti* and then *Vakrokti*.

If these meanings are not settled thus, there would be a loose use of *vārtā* or *Jāti*. Daṇḍin uses the word *svabhāvokti* or *jāti* loosely when he says: *śāstreṣvāsyaiva sāmājyam*; he refers here to *vārtā* only. Similarly *vārtā* also has been loosely used as a synonym of *Jāti*. Just after *atiśayokti*, *yathāsaṁkhyā* and *utprekṣā*, we find Bhaṭṭi illustrating a figure called *vārtā*, by a verse describing the mountain Mahendra.

विषधरनिलये निविष्टमूलं शिखरशतैः परिमृष्टदेवलोकम् ।

घनविपुलनितम्बपूरितांशं फलकुसुमाचितवृक्षरम्यकुञ्जम् ॥ X. 45.

This shows that *vārtā* is meant as a synonym of *Jāti* or *Svabhāvokti* and that in the pre-Bhāmaha literature, *Svabhāvokti* was recognized by some, some called it *Svabhāvokti*, others *Jāti* and still others *vārtā*. Bhaṭṭi must be taken as calling it *vārtā*. The *Viṣṇudharmottara*, in its small section on *Alaṃkāra*, calls it *vārtā*:

यथास्वरूपकथनं वार्तेति परिकीर्तितम् ।

In Bhāmaha, we find *vārtā* distinguished from *Svabhāvokti*; he restricts *vārtā* to non-poetic utterances in which there is no *vakrokti*. Daṇḍin does not mention the word *vārtā* (amidst *Alaṃkāra*-s) but uses the words *Jāti* and *Svabhāvokti* as synonyms.

The *Jayamaṅgalā*<sup>1</sup> on Bhaṭṭi has an original explanation to offer on *vārtā*, not found elsewhere. It says:

वार्तेति तत्त्वार्थकथनात् । सा द्विविधा विशिष्टा, निर्विशिष्टा च । तत्र या पूर्वा सा स्वभावोक्तिरुदिता, यथेयमेव । तथा चोक्तम्—

स्वभावोक्तिरलंकार इति केचित् प्रचक्षते ।

अर्थस्य तादवस्थये च स्वभावोऽभिहितो यथा ॥ (Bhāmaha, II. 93.)

<sup>1</sup> There is considerable difference between the *Jayamaṅgalā* and Mallinātha's gloss on Bhaṭṭi on the question of the particular *Alaṃkāra* illustrated in a particular verse of Bhaṭṭi. *Atha lakṣmaṇa*, etc., X. 42 or 43, is an illustration of *Svabhāvokti* for Mallinātha and of *Atiśayokti* (what a difference!) for the *Jayamaṅgalā*. If the *Jayamaṅgalā* sees *vārtā* in X. 45 or 46, Mallinātha sees *Atiśayokti* there. In the case of some verses, Mallinātha does not point out any figure. And this difference between the commentators on Bhaṭṭi does not seem to have been pointed out by scholars.

निर्विशिष्टा वार्ता नामालंकारः । यथोक्तम्—

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।

इत्येवमादिकं काव्यं वार्तामितां प्रचक्षते ॥ इति ।

NS. ed., under X. 46.

In Bhaṭṭi, the word Svabhāvokti is absent. There is only *vārtā*, which is illustrated by a natural description of a mountain. From this we must conclude that Bhaṭṭi must be understood to hold according to writers whom Bhāmaha did not follow, that *vārtā* was synonymous with Jāti and Svabhāvokti. But the *Jayamaṅgalā* closely follows Bhāmaha whose text alone it quotes. It explains Bhaṭṭi by Bhāmaha and naturally there is some difficulty. The *Jayamaṅgalā* starts with two definite ideas: (1) that Bhāmaha accepts an Alaṁkāra called Svabhāvokti and (2) that the verse on *vārtā* is a verse on an Alaṁkāra called *vārtā*, with an illustration in the first line. Hence, the *Jayamaṅgalā* reads the verse on *vārtā* differently:

इत्येवमादिकं काव्यं वार्तामितां प्रचक्षते ।

for

इत्येवमादि किं काव्यं वार्तामितां प्रचक्षते ।

Having started with these two ideas, the *Jayamaṅgalā* has to indicate the difference between *vārtā* and Svabhāvokti. It says ingeniously that there is one major Alaṁkāra called *vārtā* which is the stating of things in strict accordance with their natural state and that it has two subdivisions: *viśiṣṭa* and *nirviśiṣṭa*. The *viśiṣṭa vārtā* is called Svabhāvokti and the *nirviśiṣṭa vārtā* is simply called *vārtā*. Bhaṭṭi's verse is an illustration of the former. From the *Jayamaṅgalā*'s remarks, we see that by *viśiṣṭa*, it means the description of one *particular*



object with its *attributes*, and by *nirviśiṣṭa*, the description of a composite view of Nature or one in which there are no *attributes* added to the objects which are just presented; the former is illustrated by Bhaṭṭi's description of Mt. Mahendra with its attributes, and the latter by *gato 'stam arkaḥ*, etc.<sup>1</sup>

But Bhāmaha kept *vārtā* and Svabhāvokti separate. The latter, he refers to as an *Alaṃkāra* and illustrates. The former, he refers to with derision as a name for insipid detailing of some facts, for expressions devoid of striking deviation. Closely following, as it does, his rejection of *hetu*, *sūkṣma* and *leśa* which do not show any *vakratva*, the verse does not seem to yield itself to the different reading and consequent different meaning which the *Jayamaṅgalā* gives it. That the verse mentioning *hetu*, *sūkṣma* and *leśa* and the next verse speaking of *gato 'stam arkaḥ*, etc. as mere *vārtā*, go together is proved by a reference to Daṇḍin where Bhāmaha, II. 86-87 are taken together. Daṇḍin, in the *Hetucakra*, speaks of *gato 'stam arkaḥ*, etc. as *jñāpaka hetu* *Alaṃkāra* and considers it as *uttamabhūṣaṇa* as if to spite him who referred to *hetu* together with *sūkṣma* and *leśa* as no *Alaṃkāra* at all.<sup>2</sup>

Thus I am of opinion that the word *vārtā* in Bhāmaha is not the name of an *Alaṃkāra*. Dr. De is of opinion that

<sup>1</sup> Dr. S. K. De says (*Sk. Poe.*, I, p. 53) that Bhaṭṭi does not recognize Svabhāvokti. We do not know that, for as Dr. De himself points out (p. 52), the *Jayamaṅgalā* is the guide to what Bhaṭṭi recognized and illustrated. According to Mallinātha, X. 42 (or 43), *atha lakṣmaṇa*, etc. is Bhaṭṭi's illustration of Svabhāvokti; and in X. 45 (or 46) where the *Jayamaṅgalā* sees *vārtā*, Mallinātha sees *atīśayokti*!

<sup>2</sup> From this we have to infer that some predecessor of Bhāmaha whom Bhāmaha criticizes but whom Daṇḍin follows, gave the instance *gato 'stam arkaḥ*, etc. and held it as an *Alaṃkāra* called *hetu*.

there is an Alaṁkāra called *vārtā* which Bhāmaha mentions and rejects in the passage discussed above. On p. 36 of vol. II of his work on poetics, he says that in the second stage of the development of Alaṁkāra-s was added 'a seventh figure *vārtā* which is referred to by Daṇḍin in I. 85 but which is not accepted by Bhāmaha'. On p. 109 (ibid.), he says: 'With Bhāmaha he [Daṇḍin] alludes to *vārtā* (I. 85) which is illustrated by Bhaṭṭi but which disappears from later poetics, being included perhaps in the scope of Svabhāvokti.' Mm. P. V. Kane also opines that in the passage discussed above, an Alaṁkāra called *vārtā* is rejected by Bhāmaha. Such a view does not seem to be tenable. The *Jayamaṅgalā* which speaks of a *vārtālaṁkāra* has a curious reading for the second line of Bhāmaha's verse. This reading itself does not agree with the context in Bhāmaha. If Bhāmaha is refuting an Alaṁkāra of some predecessor, called *vārtā* in that verse, the verse must have been written otherwise. As it is, it must be taken as closely connected with the previous verse refuting *hetu*, *sūkṣma* and *leśa* and must be taken to give an instance of an *abhidhāna-samudāya*, an expression as a whole, which has no *vakrokti* (*vakroktyanabhidhāna*); and hence not a case of Kāvya (*ityevamādi kiṃ kāvyam?*) but only a bald communication of facts (*vārtām enām pracakṣate*). It is clear that in Bhāmaha, *vārtā* is not used as the name of an Alaṁkāra. Nor has *vārtā*, the Alaṁkāra, anything to do with the word *vārtā* in Daṇḍin, I. 85, but of which more in the section on Daṇḍin.

Soon, after dealing with a few Alaṁkāra-s, Bhāmaha comes to Svabhāvokti:

स्वभावोक्तिरलंकार इति केचित् प्रचक्षते ।

अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥

आक्रोशनाह्वयन्नन्यानाधावन् मण्डलै रुदन् (or नुदन्) ।

गा वारयति दण्डेन गोपः सस्यावतारिणीः ॥ II. 93-4.

There is a discussion among scholars on the question: Did Bhāmaha accept Svabhāvokti as an Alamkāra? Some say that the somewhat indifferent reference to it in the words *iti kecit pracakṣate* shows that Bhāmaha did not accept it as an Alamkāra. As regards Bhāmaha's attitude towards Svabhāvokti, one *pūrvapakṣa* is completely ruled out, namely that it is not mentioned by him. Bhāmaha mentions, defines and illustrates it. In this respect, it resembles *āśis*, III. 55-6. To begin with, the fact that Bhāmaha defines and illustrates Svabhāvokti is some proof of his acceptance of it as a figure. The figures which Bhāmaha does not accept are not referred to by him in such terms. If he does not accept a figure, he says *nālamkāratayā mataḥ*. Witness the case of *hetu*, *sūkṣma* and *leśa*. The words *iti kecit pracakṣate* is no argument for assuming that Bhāmaha does not accept Svabhāvokti. Many Alamkāra-s are introduced in these terms. These words cannot serve as an argument even for the view that Svabhāvokti has a dubious existence in Bhāmaha. Dr. De sometimes speaks of Svabhāvokti as having a dubious existence in Bhāmaha though in vol. II of his *Poetics* and in his Introduction to his edition of the *Vakroktijīvita*, he is of the view that Bhāmaha does not accept this figure. Dr. A. Sankaran says in his *Theories of Rasa and Dhvani* (p. 22) that Bhāmaha does not accept this figure. D. T. Tatacharya examines these views and replies to them in his M.O.L. essay on the 'Definition of Poetry', published in the *JOR*, Madras.<sup>1</sup> Udbhaṭa and Kuntaka

<sup>1</sup> Vol. III, pp. 332-8.

considered Bhāmaha as accepting Svabhāvokti. Udbhaṭa has enumerated and defined Svabhāvokti in the same order and place as in Bhāmaha. The 'ancients' (*ciraṃtana-s*) who figure in Kuntaka's *pūrvapakṣa* as accepting Svabhāvokti, include Bhāmaha. Bhoja who digests completely Bhāmaha, Daṇḍin and Rudraṭa gives Bhāmaha's illustration of Svabhāvokti in his treatment of that figure which shows that, according to Bhoja, Bhāmaha accepted that figure. If Kuntaka had the slightest hint that Bhāmaha did not accept this figure, he would have reinforced his critique against Svabhāvokti with a reference to Bhāmaha's text to that effect.

On p. 61 of vol. II of his *Poetics*, Dr. De says: 'When words are used in the ordinary manner of common parlance, as people without a poetic turn of mind use them, there is no special charm or strikingness. Such Svabhāvokti or "natural" mode of speech to which Daṇḍin is so partial but which he also distinguishes from Vakrokti, is not acceptable to Bhāmaha and Kuntaka, who refuse to acknowledge it as a poetic figure at all.'<sup>1</sup> One cannot point out any passage in Bhāmaha which refutes Svabhāvokti and it is wrong to club Bhāmaha with Kuntaka who elaborately argues against Svabhāvokti, as can be seen in a further section. And there is nothing like partiality for Svabhāvokti in Daṇḍin. If one views Bhāmaha as being inimical to this figure, he imagines Daṇḍin to be overfond of it. Nor is the attribute *ādyā alaṃkṛtiḥ* applied by Daṇḍin to Svabhāvokti a sign of his partiality for it. The attribute only means that in the field of poetic expression

<sup>1</sup> No Ālaṃkārika gives such a definition of Svabhāvokti. As I have pointed out at every step, according to all writers, Svabhāvokti is not a bald statement but has necessarily to be 'striking'.

where Vakrokti rises gradually, Svabhāvokti stands first or at the bottom involving the least *vakratā*; it is the starting point, the ground for Vakrokti to come into further play.

Sri Tatacharya has, it seems, committed an excess while trying to prove that Bhāmaha accepted Svabhāvokti. He says that when Bhāmaha said

युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते । I. 39.

he meant like Daṇḍin to divide poetic expression into two realms, Vakrokti and Svabhāvokti; and Tatacharya puts a forced interpretation on *vakrasvabhāvoktyā* which does not mean *vakroktīyā* and *svabhāvoktyā* but means only *vakra-svarūpa-uktyā*, the word *svabhāva* here meaning 'of the nature of'. Consequently Tatacharya holds that Bhāmaha also, like Daṇḍin, classified *vāṇmāya* into two classes: Svabhāvokti and Vakrokti. Tatacharya says: 'As is shown above, in Bhāmaha's view, all the Alaṃkāra-s other than the one Svabhāvokti, are governed by the Vakrokti-principle.' This is Daṇḍin's view,<sup>1</sup> not Bhāmaha's. To Bhāmaha, the absence of *vakratā* or *vakrokti* eliminates an expression from the fold of Alaṃkāra; it will not be Svabhāvokti but *vārtā*—not like *ākrośannāhvayan*, etc. but like *gato 'stam arkaḥ*, etc. For Bhāmaha Vakrokti is Alaṃkāra, and Svabhāvokti also which has its own degree of *vakratā* marking it off from mere *vārtā* is comprised in Vakrokti. Daṇḍin examined the realm of poetic speech with greater keenness and said that since in Svabhāvokti, the *vakratā* is least, let it stand apart. And even to this Daṇḍin, the expression of Rasa, *rasa-ukti*, is still part of Vakrokti, and Bhoja therefore analyzed poetic expression further into three classes: Svabhāvokti, Rasokti and Vakrokti.

<sup>1</sup> *KA*, Madras ed., II. 362.

Just as Bāṇa said that a Jāti should be *agrāmyā*, Daṇḍin says that it should bring before our eyes the picture vividly. *Nānāvastham padārthhānām rūpaṃ sākṣād vivṛṇvati* (II. 8). *Pratyakṣam iva darśayanti*, says Taruṇavācaspati, while the *Hṛdayaṃgamā* which says *sākṣād avyājena vivṛṇvati* emphasizes that no artificial aid through a figurative flourish shall be used here. As previously indicated, Daṇḍin gives four classes of Svabhāvokti: Jāti, Kriyā, Guṇa and Dravya (II. 13). Bhoja (*SKĀ*, III. 6-8) multiplies the classes: Svarūpa, Saṃsthāna, Avasthāna, Veśa, Vyāpāra, etc.; child, maiden, animal; time, place, etc.—elaborations borrowed by him from Rudraṭa.<sup>1</sup>

What about *vārtā* in Daṇḍin? It is not found in the context of Svabhāvokti nor anywhere in ch. II. We find it in ch. I in Daṇḍin's treatment of the Guṇa called *kānti*, I. 85-87:

कान्तं सर्वजगत्कान्तं लौकिकार्थानतिक्रमात् ।

तच्च वार्ताभिधानेषु वर्णनास्वपि दृश्यते ॥

*Kānti* has a certain amount of kinship with Svabhāvokti, since in both, there is no perceptible stepping out from the normal mode of saying (*laukikārtha-anatikrama*). Such *kānti*, Daṇḍin says, is found in *vārtābhidhāna* and *varṇanā* and illustrates *vārtābhidhāna* with the following verse:

गृहाणि नाम तान्येव तपोराशिर्भवाद्दशः ।

संभावयति यान्येवं पावनैः पादपांसुभिः ॥ I. 86.

<sup>1</sup> The anonymous gloss on the *Kāvyādarśa* in the NS ed. has a strange comment on *nānāvastham* in Daṇḍin's definition of the Svabhāvokti. It says that, according to some who base themselves on this condition of *nānāvastha*, only a description of an object in *several states* or of several objects in *several states*, constitutes a Svabhāvokti, and not the description of an object in a *single state*! This too literal interpretation of Daṇḍin is not justifiable.

The Gauḍī style which would not be content with this kind of expression with *kānti*, would say: *devadhiṣṇyam ivārādhyam*, etc. This *vārtā* is a sweet compliment or word of welcome or inquiry on the occasion of the arrival of a worthy guest. It is thus clear that *vārtā* here is not any *Alaṃkāra*, nor the *Alaṃkāra* which the *Jayamaṅgalā* says Bhaṭṭi is illustrating. Such is the view of the commentators and later writers also, none of whom sees reference to any *Alaṃkāra* in the *vārtā* here. *Vārtā nāma anyonyakathanam*, says the *Hṛdayamaṅgamā*. Hemacandra, while reviewing the old Guṇa-s in his gloss on his own *Kāvyaṇuśāsana* refers to Daṇḍin's *kānti* in *vārtā* and *varṇanā* and interprets *vārtā* as a 'compliment', *tatra upacāravacanam vārtā*; *praśaṃsāvacanam varṇanā* (p. 200). Siṃhabhūpāla also says that *vārtā* is a welfare-inquiry: *vārtā nāma kuśalapraśna-pūrvikā saṃkathā*, (TSS cd., p. 67). Ratneśvara's gloss on *SKĀ*, I, p. 114, says: *anāmāye priyālāpe vārtoṃ vārtā ca kīrtiyate*.<sup>1</sup>

Rudraṭa classifies the *Arthālaṃkāra*-s into four classes: *vāstava*, *aupāmya*, *atiśaya* and *śleṣa*. All the three here except the first involve an embellishment by a simile or an exaggeration or a play on the words. In *vāstava*, we have the bare idea as it is, untwisted (*aviparīta*); but even as Bāṇa said *agrāmya*, Rudraṭa says, *puṣṭārtha*. *Apuṣṭa*, the bald statement, comes under the *doṣa*-s.

वास्तवमिति तज्ज्ञेयं क्रियते वस्तुस्वरूपकथनं यत् ।

पुष्टार्थमविपरीतं निरुपममनतिशयमश्लेषम् ॥

KAk, VII. 10.

<sup>1</sup> Cf. Jivananda Vidyasagara's gloss on the *Kāvyaḍarśa*: 'वार्ता अनामयप्रियालापः । "अनामयप्रियालापो वृत्तिः वार्ता च कथ्यते" इति वचनात् ।' Here is mentioned another meaning also of *vārtā* as *itihāsavarnana* which is not satisfactory. But none has taken Daṇḍin's *vārtā* here as the name of an *Alaṃkāra*.

Namisādhū:

षुष्टार्थग्रहणम् अपुष्टार्थनिवृत्त्यर्थम् । तेन—

‘गोरपत्यं बलीवर्दः तृणान्यति मुखेन सः ।

मूत्रं मुञ्चति शिश्वेन अपानेन तु गोमयम् ॥’

अस्य वास्तवत्वं न भवति ।

To this class of Vāstava figures, Rudraṭa assigns *sahokti*, *samuccaya*, *Jāti*, *yathāsaṃkhyā*, *bhāva*, *paryāya*, *viśama*, *anumāna*, *dīpaka*, *parikara*, *parivṛtti*, *parisaṃkhyā*, *hetu*, *kāraṇamālā*, *vyatireka*, *anyonya*, *uttara*, *sāra*, *sūkṣma*, *leśa*, *avasara*, *mīlita* and *ekāvalī*. Of these, *Jāti* is Vāstava *par excellence*. In VII. 30-31, Rudraṭa speaks of the several varieties of *Jāti*, form, pose, etc. and subjects for *Jāti* like children, maidens, etc. as already mentioned. There is one point in Namisādhū's gloss on *Jāti* in Rudraṭa which is worth noting. He says that whereas *vāstava* means only a statement of a thing as it is, *Jāti* implies a vivid picture that can create an experience (*anubhava*) of the thing in the mind. *Jātistu anubhavaṃ janayati, yatra parasthaṃ svarūpaṃ varṇyamānam eva anubhavamivaititi sthitam*.<sup>1</sup> This is the significance of the qualification to *Jāti* which writers add, *agrāmya*, *cāru*, *puṣṭa* and so on.

Udbhaṭa recognizes Svabhāvokti and gives it with a definition and illustration in the third Varga:

क्रियायां संप्रवृत्तस्य हेवाकानां निबन्धनम् ।

कस्यचिन्मृगडिम्भादेः स्वभावोक्तिरुदाहृता ॥

<sup>1</sup> Perhaps, following Namisādhū, Śrutasāgara Sūri, in his commentary on Somadeva Sūri's *Yasastilakacampū* (KM 70, I. 27, p. 8) says about *svabhāvavākhyāna* that this fixes a picture on the mind:

स्वभावाख्यानं चित्तार्पणं जातिर्नामालंकारश्च ।



क्षणं नष्टार्थवर्लितः शृङ्गेणाग्रे क्षणं नुदन् ।

लेलीकरोति प्रणयादिमामेष मृगार्भकः ॥ III. 8. 9.

What must be noted in Udbhaṭa's treatment of Svabhāvokti is his unwarranted restriction of the scope of Svabhāvokti to the *hevāka*, eagerness or fondness, in their respective activities of young ones of animals and the like.<sup>1</sup> Neither to one class of beings like the young animals nor to one aspect only, namely action (*kriyā*) can Svabhāvokti be restricted. The commentary on Udbhaṭa's *KASS* published in the GOS as Tilaka's, definitely says that a description of the nature of things as such is not Svabhāvokti but only the *hevāka* of young animals and the like in their activities: *vyāpārāpravrṭtasya bālamṛgādeḥ samucitahevākanibandhanam svabhāvoktiḥ | na tu svabhāvamātrakathanam*. But, fortunately, Pratīhārendurāja liberally interprets *hevāka* and enlarges the scope of this figure to its normal extent.

<sup>1</sup> From the beginning, the illustrations have had a preference for animals, birds, rural folk, etc. These not only come first when one thinks of Nature but also there is this fact that descriptions of human characters involved in the theme come under some of the *Rasa*-s depicted and for purposes of effective expression, the treatment of these would involve some specific *Alaṃkāra*-s like simile, metaphor, etc. This must have weighed with Udbhaṭa when he mentioned especially the class of beings figuring in Svabhāvokti. Haṃsamiṭṭhu, in his *Haṃsavilāsa* (ch. 43, p. 241), evidently follows this line of thought when he confines it to "inferior things", i.e. those coming under *uddīpana-vibhāva*:

नीचादिषस्तूनां यायातय्येन स्वरूपकथनं जातिः ।

It may be noted that although they do not say this in so many words, many writers mention in their definitions of *Jāti*, words like *vastu* and *padārtha* for the things to be described.

Dāmodaragupta, contemporary and colleague of Ānanda-vardhana, recognized Jāti as an Alaṁkāra. He says in his *Kuṭṭanimata*, 786:

निर्व्याजस्तवनोऽपि त्यक्ताक्षेपोऽपि निरुपमानोऽपि ।

सद्रूपक-जाति-गुणैर्नाथ त्वं गामलंकुरुषे ॥

Bhoja's treatment of Svabhāvokti has something noteworthy, both in his *Sarasvatikaṇṭhābharana* and the *Śṛṅgāra-prakāśa*. The *SKĀ*, says in III. 4-5:

नानावस्थासु जायन्ते यानि रूपाणि वस्तुनः ।

स्वेभ्यः स्वेभ्यो निसर्गेभ्यस्तानि जातिं प्रचक्षते ॥

अर्थव्यक्तेरियं भेदमियता प्रतिपद्यते ।

जायमानप्रि(नमि)<sup>1</sup>यं वक्ति रूपं सा सार्वकालिकम् ॥

Characteristics which are inherent in things in their several states and which, by nature, pertain to them form the subject of Jāti. By the second qualification that the characteristics shall pertain to the things by nature, *svebhyaḥ svebhyo nisargebhyaḥ*, Bhoja, as explained by Ratneśvara, excludes external associations like reminiscences, reflections, etc. on seeing the objects.<sup>2</sup> The first qualification is fully explained in the second verse from which we learn that it is intended to keep distinct the Alaṁkāra Svabhāvokti and the Guṇa *arthavyakti*. This question takes us to Vāmana's *arthaguṇa arthavyakti* in the definition of which Vāmana uses the word

<sup>1</sup> For this correct reading, see Bhaṭṭa Gopāla's gloss on the *Kāvyaprakāśa*.

<sup>2</sup> नन्वेवं 'य एते यज्वानः + + विलसति मृदेषा भगवती' इत्यादावपि जातिस्त्वं स्यादत आह—स्वेभ्यः स्वेभ्य इति । स्वभावभूतानीत्यर्थः । Ratneśvara.

*vastusvabhāva* and whose two illustrations are simply two cases of Svabhāvokti. (*KASū*, III. 2. 13). *Vastusvabhāvasphuṭatvam arthavyaktiḥ | vastūnām bhāvānām svabhāvasya sphuṭatvam yad, asau arthavyaktiḥ*. It is clear from this that either *arthavyakti* or Svabhāvokti does not obviate the need for the other; nor is there any need to point out how the two do not overlap. It is rather illogical to distinguish two things of two different classes, one a Guṇa and another an Alaṃkāra. This *arthavyakti* of Vāmana is a quality pertaining to the Alaṃkāra called Svabhāvokti, and to other kinds of expressions also.<sup>1</sup> Still Bhoja tries to show us the difference between *arthavyakti* and Svabhāvokti. He says that in *arthavyakti* only those aspects of an object are presented which form its permanent distinguishing attributes (*sārvakālikam rūpam*), whereas in Svabhāvokti those aspects which are manifest as a result of a particular mood or situation (*avasthāsu jāyamānam rūpam*) are presented. This latter is, as contrasted with the ‘*sārvakālikasvarūpa*’, an ‘*āgantuka-svarūpa*’. Says Ratneśvara:

वस्तुस्वरूपोल्लेखनार्थ(र्थ)व्यक्तिः अर्थगुणेषु उक्ता । तत्र सार्वकालिकं रूपम् उपजनापायान्तरालव्यापकमित्यर्थः । अत्र तु जायमानमागन्तुकनिमित्तं समवधानप्रभवं व्यभिचरितमित्यर्थः ।

This is an unnecessary distinction which brings in its train an unwarranted restriction of the scope of Svabhāvokti

<sup>1</sup> Mammaṭa rightly realizes *arthavyakti* to be a quality pre-eminently necessary for all good poetry and gives its scope as embracing not only Svabhāvokti but also cases of Rasadhvani, etc. See TSS ed. of the *Kāvyaṣṭrakāśa*, ch. 8, p. 187. When Hemacandra says that Vāmana's *arthavyakti-guṇa* is needless, because it is nothing but the Alaṃkāra named Jāti, he is not making a

to 'special states'. Bhoja here resembles those who dragged down the *prabandhagunabhāvika* to the state of Vākyālaṁkāra and then began propounding its difference from Svabhāvokti.<sup>1</sup>

The *Agnipurāṇa*, which draws upon Bhoja to a great extent,<sup>2</sup> borrows this classification of the nature of a thing into *sārvakālīka* and *āgantuka* or *jāyamāna*. The *Agnipurāṇa* calls Svabhāvokti by the name Svarūpālaṁkāra (ch. 344): *svarūpam atha sādṛśyam utprekṣātiśayāvapi*. It defines the figure thus:

स्वभाव एव भावानां स्वरूपमभिधीयते ।  
 निजमागन्तुकं चेति द्विविधं तदुदाहृतम् ॥  
 सांसिद्धिकं निजं नैमित्तिकमागन्तुकं तथा ।

From its stopping with this and saying no more, we have to conclude that the *Agnipurāṇa* would have Svabhāvokti in both cases unlike Bhoja who would have *arthavyakti* in the former case.

Besides reproducing what he said in the *SKĀ* on Svabhāvokti or Jāti, Bhoja gives an additional idea in his *Śr. Pra.* As indicated once previously, he carries out to its scientific length the classification in Daṇḍin of poetic expression into Svabhāvokti and Vakrokti. He separates the Rasa-

proper criticism (*api ca jātir nāmāyam alaṁkāra iti*, p. 199). Cf. Bhaṭṭa Gopāla: *Vāmanamaryādayā tu arthavyaktyā svabhāvoktyaḥpalāḥ*, p. 187.

<sup>1</sup> See also ch. on Bhoja and Svabhāvokti in *Bhoja's Śr. Pra.*, pp. 132-7.

<sup>2</sup> For other ideas in the *Agnipurāṇa* taken from Bhoja, see the present writer's 'Rīti and Guṇa in the *Agnipurāṇa*' in the *IHQ*, vol. X, pp. 767-79.

from Vakrokti's fold and constitutes them into the third class called Rasokti. While doing so, he defines these three as expression dominated respectively by Guṇa, *upamā* and other Alamkāra-s, and Rasa.

तत्र उपमाचलंकारप्राधान्ये वक्रोक्तिः । सोऽपि गुणप्राधान्ये स्वभावोक्तिः । विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिरिति ।

Śr. Pra., Madras MS., vol. II, chapter xi, p. 372.

This is just hinted at in the fifth chapter of the *SKĀ* where Bhoja says:

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।

सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ V. 8.

The idea in defining in the *Śr. Pra.* Svabhāvokti as expression dominated by the Guṇa-s is that when there is none of the figures beginning with *upamā*, the only thing the expression possesses is the Guṇa-s. This has been explained at length in *Bhoja's Śr. Pra.*, pp. 136-7.

Bahurūpamiśra accepts this threefold classification of poetic expression in his commentary on the *Daśarūpaka* which I have reviewed in detail in *JOR*, vol. VIII, p. 325.

The anonymous *Sāhityamīmāṃsā*, edited in a very unsatisfactory manner in the TSS, is a work based on Bhoja's *Śr. Pra.* which it reproduces extensively. It gives Bhoja's classification of *kāvya-ukti* into these three classes of *svabhāva-*, *vakra-* and *rasa-ukti-s*; only it calls Svabhāvokti, *rjūkti* (p. 99). It reproduces also the *SKĀ* verse on the difference between Svabhāvokti and *arthavyakti*.

In connection with Mammaṭa's treatment of Svabhāvokti, the only interesting point to which attention can be drawn is

Vidyācakaravartin's rather incorrect understanding and consequent needless criticism of the *sāndhivigrahika*, a point which I have set forth at some length in a note in the *ABORI*, vol. XIV, pp. 251 and 254.

In the history of the concept of Svabhāvokti, the names of Kuntaka and Mahimabhaṭṭa stand out prominently. The former denies that it is an Alaṁkāra and the latter comes out with an eloquent defence of it as an Alaṁkāra. Kuntaka must be taken as a follower of Bhāmaha with this difference that while for Bhāmaha, Svabhāvokti is comprehended as a variety of Alaṁkāra in Vakrokti, for Kuntaka, Svabhāvokti is not to be called an Alaṁkāra or a species of Vakrokti because it is the very nature of the idea which forms the material for the further employment of Vakrokti. That is, Kuntaka considers Svabhāvokti as the *alaṁkārya*, i.e. the *kāvyaśarīra* and if it is itself called Alaṁkāra, it will be an impossible case of Alaṁkāra decorating itself, as impossible as mounting on one's shoulders. Kuntaka is not behind anybody in his appreciation of verses of unembellished grace, but in all those cases he would say that the subject or idea itself, the *vastu*, has an innate beauty (*saundarya*) or distinctiveness (*vakratā*). Cases which are Svabhāvokti for others would be cases of *vastuvakratā* for Kuntaka. But *vastu* which has *vakratā* is different from ordinary *vastu* devoid of *vakratā*, as in ordinary talk; does not, then, this distinguishing *vakratā* which separates *lokavastu* and *kāvyaavastu* amount to Alaṁkāra? It may not be so much *vicchitti* as is found in other species of Vakrokti but yet it is some *vicchitti* and as such is Alaṁkāra; and it does not pertain ordinarily to all instances; only poets are able to say things with that *vastuvakratā*. And *vakratā* is Vakrokti. To this Kuntaka would reply that as far as poetry is concerned, only such *vastu* as has beauty is relevant; the

bare *vastu* is out of the scope of the discussion. But, if on the score of this *vakratā*, one would call a *svabhāvākhyāna* as Svabhāvokti Alaṃkāra, Kuntaka would seem to yield a little that there is after all only a dispute in names.

यदि वा प्रस्तुतोचित्यमाहात्म्यान्मुख्यतया भावस्वभावः सातिशयत्वेन  
वर्ण्यमानः स्वमहिम्ना भूषणान्तरासहिष्णुः स्वयमेव शोभातिशयशालित्वात्  
अलङ्कार्योऽपि अलङ्करणमित्यभिधीयते,<sup>1</sup> तदयमस्माकीन एव पक्षः । <sup>2</sup> *VJ*, p. 139.

In the second Vimarśa of his *Vyaktiviveka*, Mahima-bhaṭṭa speaks of five flaws the last of which is *vācya-avacana* under which he treats of a closely related flaw, *avācya-vacana*, the saying of what ought not to be said. Attributes which just mention a thing and which do not add to the significance, or words which do not heighten the aspects of things,

<sup>1</sup> As Vālmiki also would say (while describing Sītā): *vapuṣā cāpyalaṃkṛtā* (Sundara, 17. 25). The best illustration of what Kuntaka calls *svamahimnā bhūṣaṇāntara-asahiṣṇu*, because of its own innate beauty, cannot tolerate an ornament, is in Kālidāsa's description of Pārvatī who is Beauty itself; when the women came to decorate her for the marriage, they saw her and stood still for a moment unmindful of the ornaments kept nearby, captivated by her natural beauty:

तां प्राङ्मुखीं तत्र निवेश्य तन्वीं क्षणं न्यलम्बन्त पुरो निषण्णाः ।

भूतार्थशोभाहियमाणनेत्राः प्रसाधने सन्निहितेऽपि नार्यः ॥

*KS*, VII. 13.

See also Śrī Harṣa in *Nāgānanda*, III. 6: स्वाङ्गैरेव विभूषितासि and Bhāravi in *Kirātārjunīya*, VIII. 40: अलङ्कृतं तद्वपुषैव मण्डनम् ।

<sup>2</sup> Some other minor objections are also pointed out by Kuntaka. He asks that if *vastusvabhāva* itself is Alaṃkāra, what then shall an Alaṃkāra adorn and adds that if *vastusvabhāva* itself is one Alaṃkāra, every case of another Alaṃkāra will be a case of *saṃkāra* or *saṃsṛṣṭi* (*VJ*, pp. 24-5).

which are commonplace and devoid of any charm—these if expressed form the flaw of *avācya-vacana*. Sometimes when a poet nods, when lesser writers have to fill in parts of the metrical line, such things get in. These Mahimabhaṭṭa calls *apratibhodbhava*, born of a mind lacking imagination and inspiration. These are the ‘dust’ that must be swept out of poetry, *avakara* as Mahimabhaṭṭa calls them.

यत्स्वरूपानुवादकफलं फल्गु विशेषणम् ।

अप्रत्यक्षायमाणार्थं स्मृतमप्रतिभोद्भवम् ॥

तदवाच्यमिति ज्ञेयं वचनं तस्य दूषणम् ।

तद् वृत्तपूरणायैव न कवित्वाय कल्पते ॥ VV, II, p. 107.

This topic directly leads Mahimabhaṭṭa to an examination of Svabhāvokti Alaṁkāra. When a poet describes a thing as it is he must not present us with the well-known and commonplace aspects of things, a description of which does not make the picture live before our eyes, *apratyakṣāyamāṇārtha*. Thus a case of Svabhāvokti is most liable to the flaw of *avācya-vacana* described in the terms *svarūpānuvādaikaphala*, *phalgu* and *apratyakṣāyamāṇārtha*. Hence did Bāṇa qualify Jāti by *agrāmyatva* and Rudraṭa by *puṣṭārthatva*.<sup>1</sup> One must be a poet of imagination and inspiration to write a real Svabhāvokti with power to live before our mind’s eye. In I. 12, p. 23, Kuntaka said that nothing can be talked of without reference to its

<sup>1</sup> A bald statement comes under an *arthadoṣa* called *apuṣṭa*, *niralaṁkāra* and so on.

वस्तुमात्रानुवादस्तु पूरणैकफलो मतः । अर्थदोषः स दोषश्चैरपुष्ट इति गीयते ॥ VV, p. 109. See also Bhoja’s *SKA*, pp. 30, 37 and 38 and Ratneśvara’s comm. thereon.



*svabhāva* or nature, and that there can be no case of expression devoid of *svabhāva*-delineation; for no object is conceivable without its nature and attributes.

स्वभावव्यतिरेकेण वक्तुमेव न युज्यते ।

वस्तु तद्रहितं यस्मान् निरुपाख्यं प्रसज्यते ॥ *VJ*, I. 12.

A statement of this unavoidable *svabhāva* cannot be an Alamkāra. With reference to this Mahimabhaṭṭa says:

कथं तर्हि स्वभावोक्तेरलंकारत्वमिष्यते ।

न हि स्वभावमात्रोक्तौ विशेषः कश्चनानयोः ॥

उच्यते वस्तुनस्तावद् द्वैरूप्यमिह विद्यते ।

तत्रैकमत्र(स्य)<sup>1</sup> सामान्यं यद्विकल्पैकगोचरः ॥

स एव सर्वशब्दानां विषयः परिकीर्तितः ।

अत एवाभिधेयं ते श्या(ध्या<sup>2</sup>)मलं बोधयन्त्यलम् ॥

विशिष्टमस्य यद्रूपं तत् प्रत्यक्षस्य<sup>3</sup> गोचरः ।

स एव सत्कविगिरां गोचरः प्रतिभाभुवाम् ॥

यतः—

रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः ।

क्षणं स्वरूपस्पर्शोत्था(or चिन्तोत्था) प्रज्ञैव प्रतिभा कवेः ॥

सा हि चक्षुर्भगवतः तृतीयमिति गीयते ।

येन साक्षात्करोत्येष भावांस्त्रैकाल्यवर्तिनः ॥

<sup>1</sup> This correct reading *asya* is found in the different readings given at the end of the TSS ed. of the *VJ*, and is found also in Hemacandra who reproduces these verses on p. 275 of his *KAn. Vyā.*

<sup>2</sup> See Hemacandra for the correct word *dhyāmala*, meaning 'impure, tainted'.

<sup>3</sup> Means *nirvikalpa-pratyakṣa*.

इत्यादि प्रतिभातत्त्वमस्माभिरुपपादितम् ।

शास्त्रे तत्त्वोक्तिकोशाख्ये इति नेह प्रपञ्चितम् ॥

अर्थ(अस्य)<sup>1</sup> स्वभावस्योक्तिर्या सलंकारतया मता ।

यतः साक्षादिवाभान्ति तत्रार्थाः प्रतिभार्पिताः ॥ *IV*, p. 108.

सामान्यस्तु स्वभावो यः सोऽन्यालंकार(सोऽनलंकार)<sup>2</sup>गोचरः ।

म्लिष्टमर्थमलंकर्तुमन्यथा को हि शक्नुयात् ॥

वस्तुमात्रानुवादस्तु पूरणैकफले मतः ।

<sup>3</sup>अर्थदोषः स दोषज्ञैरपुष्ट इति गीयते ॥ *ibid.*, p. 109.

The commentary on the *IV* does not extend to this section but the following extracts will serve to show how Hemacandra and Māṇikyacandra understood the above verses of Mahimabhaṭṭa:

कविप्रतिभया निर्विकल्पकप्रत्यक्षकल्पया विषयीकृता वस्तुस्वभावा  
यत्रोपवर्ण्यन्ते स जातेर्विषयः । एवं च—

‘अलंकारकृतां येषां स्वभावोक्तिरलंकृतिः ।

अलंकार्यतया तेषां किमन्यदवशिष्यते ॥’ (Kuntaka)

इति यत्कैश्चित्प्रतिपादितं, तन्निरस्तमेव । वस्तुनो हि सामान्यस्वभावो  
लौकिकोऽर्थोऽलंकार्यः । कविप्रतिभासंरम्भविशेषविषयस्तु लोकोत्तरार्थोऽलंकरण-  
मिति । तथा चाह—

(Quotation of the above verses from Mahimabhaṭṭa.) Hemacandra, p. 275, commentary;

<sup>1</sup> See Hemacandra.

<sup>2</sup> Hemacandra also reads incorrectly *anyālaṁkāra*.

<sup>3</sup> This half is missing in the TSS ed. and is supplied here from Hemacandra.

इह वस्तुस्वभाववर्णनमात्रं नालङ्कारः । तत्त्वे सर्वं काव्यमलङ्कारः  
 स्यात् । तस्मात् सामान्यस्वभावो लौकिकोऽर्थोऽलङ्कार्यः । कविप्रतिभागोचरस्य  
 तु अत एव तन्निमित्तस्य स्वभावस्य उक्तिः अलङ्कारः ।

Māṇikyacandra's gloss on the *KPr*, p. 403.

It is accepted by logicians that in one's apprehension of an object there are really two kinds of awareness, one of the object itself and another of the object as such and such, i.e. possessing a name. Perception is thus indeterminate and determinate, *nirvikalpaka* and *savikalpaka*. Somewhat similar to this, there are the two apprehensions of an object by a poet endowed with penetrating imagination and by an ordinary man. The latter sees what is but the common nature (*sāmānyarūpa*) of an object; the expression which he uses in communicating about that object communicates only the ordinary nature of the object. But the imaginative eye of the poet which is like a Yogin's vision or a divine third eye, sees a special aspect of the thing, not with reference to its common nature, but details whose presentation reveal a wondrous picture of it. If we understand Mahimabhaṭṭa's *sāmānya* and *viśeṣa-svabhāva*-s in such a general manner, his verses do not offer any problem for interpretation. The commonplace *svabhāva* of a thing will be the scientific facts about an object, its attributes as pertaining to a class; a bald statement of these as in *gorapatyaṃ balivardah*, etc. would not constitute Svabhāvokti Alamkāra; this ordinary nature of the thing is the fact available in the world and forms the material for the play of the poet's imagination and fancy; it is the *alamkārya*. The striking and special aspect of the thing, its *viśiṣṭa-svabhāva*, which the poet's eye alone sees and his imagination alone embodies in words of poetry, is the object of

Svabhāvokti Alaṁkaraṇa. In as much as this *viśiṣṭasvabhāva* is not *siddha*, but is *sādhya* through the play of the poet's *pratibhā*, it is Alaṁkāra. The drab matter-of-fact *svabhāva* is out of the scope of any Alaṁkāra. Hence did the previous writers also insist on *Jāti* being *agrāmya*, *puṣṭa*,<sup>1</sup> *cāru* and so on. Ruyyaka call this *sūkṣma-svabhāva* and Vidyādhara, *uccaiḥ-svabhāva*. Kuntaka would, however, reply that he is still unanswered; for, to him, it is the *viśiṣṭasvabhāva* that forms the *Kāvyaśarīra* and the other *svabhāva* is out of account in a discussion in poetics.

अनुक्तधर्मयुक्तस्य वर्णनीयस्य अलंकरणमप्यसमुचितमिति भागो-  
 खितालेख्यवद् न शोभाति शयकारितामावहति । यस्मादत्यन्तरमणीयस्वाभाविक-  
 धर्मयुक्तं वर्णनीयवस्तु परिग्रहणीयम् । VJ, III, p. 135.

अर्थः सहृदयाह्लादकारिस्वस्फन्दसुन्दरः । *ibid.*, I. 6.

*Artha* in *Kāvya* is, by necessity, *sundara*.

The *viśiṣṭa-svabhāva-varṇanā* is a case of the *vastu* itself having the requisite *vakratā*. But to others, as has already been said, this *vakratā* which is surely a result of the poet's power and is not something existing there already, is reason enough to call the case an Alaṁkāra.

Ruyyaka has something special to contribute to the study of Svabhāvokti. He has touched an aspect of the question not dealt with by others. It is his distinction of Svabhāvokti from *bhāvika*. It is, however, a question which cannot be gone into fully except after a survey of the history of the concept of *bhāvika* from the beginning and for this reason is reserved for the next chapter.

<sup>1</sup> Cf. *apūṣṭadoṣa* and *niralaṁkāradoṣa* (in cases where the *sāmānya-svabhāva* is given) in the *Doṣa-prakaraṇa* of the books.

Śobhākara, the 13th cent. Kashmirian writer, in his *Alaṃkāraśāstrānākara* (sūtra 106) follows Mahimabhaṭṭa's verses and interprets the two kinds of *pratyakṣa-s* mentioned therein as those of ordinary poets (*kavīṭ-mātra*) and great poets (*mahākavi*), taking his stand on the word *sat-kavi-girām* in Mahimabhaṭṭa. But the more important point in Śobhākara's treatment is the removal of the persistent association of animals, young ones, etc. with Svabhāvokti and drawing his illustrations from descriptions of leading persons, including the hero. Śobhākara takes pains also to show how Svabhāvokti is not covered by the Guṇa *arthavyakti* and how as distinct from the inherent elements of subtle nature or minute details in a thing, there is a special charm which the poet's art adds to the drawing of a picture and it is this that constitutes the Alaṃkāra called Svabhāvokti. The charm or effectiveness of a thing is achieved in one way in figures like simile and in another way in Svabhāvokti.

तथा हि यत्र अप्रसिद्धस्य वस्तुनः सम्यगवगमार्थं प्रसिद्धगुणमुपमान-  
मुपादीयते तत्रोपमादिरलंकारः तद्वत् प्रकारान्तरेणापि<sup>1</sup> सम्यगवगमः किमिति  
नालंकारत्वेन गण्यते । p. 185.

The *Sāhityamīmāṃsā*, although drawing heavily on Bhoja, and eclectic, deserves notice in respect of two points. It takes from Bhoja the distinction of Svabhāvokti and *arthavyakti* Guṇa; it includes the former in Alaṃkāra-s but under the name Rjukti which is evidently taken from the varieties of Vākovākya in Bhoja (*SKĀ*, II. 144; *Bhoja's Śṛṅgāra Prakāśa* p. 368) and like the *Alaṃkāraśāstrānākara* of Śobhākara, considers Rjukti or Jāti as applicable not only to

<sup>1</sup> The ed. in the Poona Oriental Series wrongly reads *prakaraṇāntareṇāpi*.

the vivid descriptions of animals, young ones, etc. but to all such descriptions of things and persons as they are, in a graphic and striking manner, *grāmya-varjilā*. Its two illustrations are accordingly of a young woman (*bālā*) and of Goddess Caṇḍī.

ऋजूक्तिरथ वक्रोक्तिरिति द्वेधा हि सूक्तयः ।  
 रसोक्तिमपि केऽप्याह्व रसस्यैवातिदीपनात् ॥  
 यस्यां यादृगवस्थायां यद् रूपं यस्य वस्तुनः ।  
 तत्तथैवावयन्त्युक्तिः स्याद्वज्जी ग्राम्यवर्जिता ॥  
 एषैव जातिरुच्येत . . . ॥ (p. 99)

In a further Kārikā, the text calls this Rjūkti or Jāti, Svabhāvokti and adds that if the same straightforward expression takes a metaphorical character, it leaves the fold of Rjūkti and enters the other fold of expression called Vakrokti:

स्वभावोक्तिरपि प्रायः स्यात् समाधिमती यदि ।  
 वक्रामाहुरिमां केचित् . . . ॥

and illustrates an expression of that type. The *Sāhityamīmāṃsā* concludes its treatment of Svabhāvokti, which it accepts, with a reproduction without any comments of Kuntaka's verses against it being an Alaṁkāra (p. 100).

## THE HISTORY OF BHĀVIKA IN SANSKRIT POETICS

BHĀMAHA says at the end of his *Alaṃkāra*-s:

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।  
प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः ॥  
चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभि[or वि]नीतता ।  
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥ III. 52-53.

Bhāmaha here speaks of a concept which he calls a *Guṇa*, not of *vākya*, but of the *prabandha* as a whole. As it has been treated at the end of *Alaṃkāra*-s, we have to suppose that Bhāmaha considered this also as an *Alaṃkāra*, with this difference, that while the rest were restricted to a sentence or statement in a particular context, this was pervasive of a whole part of a poetic composition or of the whole composition itself. That Bhāmaha takes this *Bhāvikatva* as an *Alaṃkāra* is clear from his statement in the beginning of the third chapter:

भाविकत्वं च निजगुरलंकारं सुमेधसः । III. 4.

That Bhāmaha considered this *Bhāvikatva* described as a *prabandha* *Guṇa* as an *Alaṃkāra* is confirmed by the words of the *Jayamaṅgalā* on Bhaṭṭi also:

भाविकत्वमलंकारः प्रबन्धविषय उक्तः ।

What is this Bhāvikatva? Bhāmaha defines this as the quality which pertains to *that part of a composition* where the ideas of the past and the future presented by the poet are so vivid as to look like belonging to the present. The term *prabandha* may be rendered here as 'that part of the poem' on the force of the word *yatra* and on the basis of the *Jayamaṅgalā* which points out only one canto in illustration of this Bhāvikatva.

But it seems that Bhāvikatva is really a quality of prime necessity which all great and good poetry should, from beginning to end, possess. The poet is like the *ṛṣi* who brings through the power of his vision the past and future into the present.

अविद्याबीजविध्वंसादयमार्षेण चक्षुषा ।

कालौ भूतभविष्यन्तौ वर्तमानमवीविशत् ॥ *Anargharāghava*, II. 34.

As one reads the poem, it should begin to live before his eyes: that is, to the mind's eye of the reader the story should appear to happen in his very presence. It is this *pratyakṣāyamānatva* which the *ārṣa-saḥṛdaya-s* who listened to the inaugural recitation of Vālmīki's epic said that the Ādikāvya possessed:

चिरनिर्वृत्तमप्येतत् प्रत्यक्षमिव दर्शितम् । I. 4. 17.

Such a 'reality' called forth by 'imagination' seems to be evoked by some word derived from *bhāva*—*bhāva* itself or *bhāvanā* or *bhāvika* or *bhāvita*, or *udbhāvana*. In this connection it should be pointed out here that the twelfth *aṅga* of the *lāsyā* is called *bhāva* and *bhāvita* and that it is defined as an 'imaginary vision', in which, having seen her lover in a dream, the beloved supposes him to be present with her and begins to give expression to consequent emotions:



उक्तमत्युक्तभावं(वे)च लास्याङ्गानि विदुर्बुधाः ।

NS, Kasi ed., ch. XX, v. 139.

दृष्ट्वा स्वप्ने प्रियं यत्र मदनानलतापिता ।

करोति विविधान् भावान् तद्वै भावितमुच्यते ॥ ibid., v. 152.

Abhinavagupta, who does not accept more than ten *lāsyāṅga*-s, refers to others who proposed two more *lāsyāṅga*-s and here, he gives the *bhāvita* as *bhāvika*.

अन्ये चित्रपदं भाविकं चेत्यङ्गद्वयमाहुः, पठन्ति च, etc.

Abhi. Bhā., GOS ed., vol. II, p. 510.

In the *Bhā. Pra.*, Śāradātanaya also gives it as *Bhāvika*.

To return to *Bhāmaha*, the means to achieve this *Bhāvika* are mentioned by him in the second verse. They are three: *citrodāttādbhutārthatvaṃ*, *kathāyāḥ svabhī*(or *vi*)*nītatā* and *śabdānūkulatā*. Of these three, it seems the second should be taken first. There does not seem to be any reference to drama or *abhinaya* here, in the expression *kathāyāḥ svabhīnītatā*. There is a reading *svavinītatā* which the *Jayamaṅgalā* supports. It simply means that the story should progress very smoothly and with gripping interest, there being no hitch, no vagueness and nothing mystifying. Then comes the first means which applies to the ideas with which the story is worked out; the *artha*-s should be striking and exalted enough to capture the imagination. Then comes the third means, which refers to the verbal expression which should not be 'involved' or such as to prevent quick grasp of the ideas or the story.<sup>1</sup>

<sup>1</sup> In the *Sāmānyābhīnaya* chapter (24th, Kasi ed.), Bharata refers to two kinds of drama and its presentation (*prayoga*): *ābhīyantara* and *bāhya*. In the definition of the *ābhīyantara*

Bhaṭṭi, as interpreted by the *Jayamaṅgalā*, considered that primarily poetry must have clarity (*prasāda*); hence, when after illustrating grammar he comes to the illustration of poetics, he calls the section Prasanna-kāṇḍa. Next to *prasāda* are the Alaṁkāra-s; then comes sweet charm (*mādhurya-guṇa*) illustrated by a description of dawn; next appears a canto, the 12th, which is said to illustrate Bhāvikatva. The *Jayamaṅgalā* here says that Bhāvikatva is an Alaṁkāra mentioned as pertaining to a whole composition and not to a sentence; and it results from the ideas being 'wonderful' and so on. It then quotes Bhāmaha's two verses on Bhāvikatva and concludes that in that canto on *mantra-nirṇaya*, deliberation in Rāvaṇa's court, Bhāvikatva must be held to have been illustrated.

भाविकत्वमलंकारः प्रबन्धविषय उक्तः । नैकदेशिकं (प्रबन्धविषय उक्तो नैकदेशिकः ।) तस्य चित्रादयोऽर्थाः प्रवृत्तिहेतवः । तथा चोक्तम् [the two verses of Bhāmaha are quoted here] इति । तत्सर्वं मन्त्र-निर्णयप्रबन्धे द्रष्टव्यमिति दर्शयन्नाह ॥ p. 307.

To begin with, this canto has five verses addressed to Vibhīṣaṇa by his mother (vv. 2-6). These five verses are said to illustrate *udāttārthatva*. In the discussion and counsel that follow, one must look for the other features, *kathāyāḥ svavinītātā*, *śabdānākulatā*, and *citrādbhutārthatva*. Says the *Jayamaṅgalā* (p. 307):

*nāṭyaprayoga*, we find ideas similar to those by which Bhāmaha defines Bhāvikatva.

सुविमक्तकयालापम् अनिष्ठुरमनाकुलम् ।

यदीदृशं मवेन्नाट्यं ज्ञेयमभ्यन्तरं तु तत् ॥ v. 71.

इयता प्रबन्धेन उदात्तार्थाभिधानादुदात्तार्थत्वमुक्तम् । इत उत्तरं  
प्रहस्तरावणविभीषणमातामहकुम्भकर्णादीनां वचनप्रबन्धेषु चित्राद्भुतार्थत्वं  
द्रष्टव्यम् । स्वविनीतता सुबोधता शब्दानाकुलता चेत्येतदुभयं कथायामेव  
मन्त्रनिर्णयाख्यायां द्रष्टव्यम् ॥

The *Jayamaṅgalā* says here only one definite thing: that the *svavinitatā* of *kathā* means *subodhatā*, easy understandability of the story. Beyond this, there is no specific explanation as to how exactly this canto answers to the conditions *udāt-tārtha*, *citrārtha*, *adbhutārtha*, *kathāyāḥ svavinitatā*, and *śabdānā-kulatā*; perhaps what is meant is that the characters in the council held by Rāvaṇa and the speeches of each of them are all vivid. Mallinātha does not add anything to the understanding of this problem.

Daṇḍin also, like Bhāmaha, calls Bhāvikatva or Bhāvika, a *prabandha-guṇa*. He has three verses on it, at the end of his *Alaṃkāra-s* and in these verses, there are ideas not found in Bhāmaha.

भाविकं त(क्त्व)मिति प्राहुः प्रबन्धविषयं गुणम् ।

(1) भावः कवेरभिप्रायः काव्येष्वस्य व्यवस्थितिः or

काव्येष्वसिद्धि संस्थितः ॥

(2) परस्पररोपकारित्वं सर्वेषां वस्तुपर्वणाम् ।

विशेषणानां व्यर्थानामक्रिया (3) स्थानवर्णना (4) ॥

(5) व्यक्तिरुत्तिक्रमबलाद्गम्भीरस्यापि वस्तुनः ।

भावायत्तमिदं सर्वमिति तद्भाविकं विदुः ॥ II. 363-5.

If we leave the initial agreement in calling it a *prabandha-guṇa*, we find that there is nothing of what Bhāmaha said in

Daṇḍin's description of the Bhāvika. Perhaps, the fifth idea, the clear appearance of even a deep-lying idea by the force or the sequence of the expression, contains a faint echo of Bhāmaha's idea of the past and future being as alive as the present, *pratyakṣā iva drśyante yatrārthā bhūtabhāvinaḥ*. All the other ideas in Daṇḍin, numbering four, turn on the derivation of Bhāvikatva from *bhāva*, so clearly stated in idea number one. The several parts or sections of a composition being mutually helpful, avoidance of needless details, descriptions only at places proper for them—all these are part of *aucitya*, common in later days but striking in an early writer. All these ideas of *aucitya*, flow out of the idea of the poet (*kavibhāva*)<sup>1</sup> and Dr. De finds here a *manāksparsa* (as Ānandavardhana would say) of the aesthetical problem of poetry being the expression of the poet's mind, with which, he adds, Western poetics is so much concerned and Sanskrit poetics so little.<sup>2</sup> But what Daṇḍin actually meant by *kavyabhiprāya* can only be conjectured; and the commentators are of little help. It is however clear that Bhāvikatva was in vogue among critics in the pre-Bhāmaha days and that when we come to Bhāmaha and Daṇḍin, already guess-work had started. Daṇḍin's Bhāvika as *kavyabhiprāya*, the mutual helpfulness of parts, etc. died with him. No later writer revived it. For the later writers, the Bhāvika was what Bhāmaha gave them through Udbhaṭa.

Udbhaṭa made it a definite Alaṁkāra leaving out the adjunct, *prabandha-guṇa*. He defines it towards the close of the sixth Varga, in a single verse:

<sup>1</sup> In fact, Daṇḍin's commentator Ratnaśrījñāna takes it so: मावे प्रबन्धव्यापिनि उचितानुचितविवेकवेषसि मनसि कवेरायत्तं . . . | Mithila ed., p. 198.

<sup>2</sup> See his Introd. to *VJ*, p. xx; *Sk. Poe.*, II, p. 63, fn.; and *Pāṭhak Commemoration Volume*, p. 355.

प्रत्यक्षा इव यत्रार्था दृश्यन्ते भूतभाविनः ।

अत्यद्भुताः स्यात्तद्वाचामनाकुल्येन भाविकम् ॥

KASS, GOS ed., p. 51.

Bhāvikatva has now definitely become Bhāvika. Udbhaṭa felt that in the expression, *citrodāttādbhutārtha*, there is much redundancy; he satisfied himself with a single qualification of artha, *atyadbhuta*. He left out Bhāmaha's second condition, *kathāyāḥ svabhiniṭatā*. Perhaps honesty is responsible for Udbhaṭa's omission of this understandable bit. *Śabdānākulatā* recurs here as *vācām anākulya*. The main definition of Bhāvika given by Bhāmaha, the appearance of the past and future as if they were of the present, is retained by Udbhaṭa.

Pratīhārendurāja occupies an important place in the history of Bhāvika. At his hands the concept reached its widest interpretation. While commenting on Udbhaṭa, he quotes and explains Bhāmaha's two verses on Bhāvikatva; and Daṇḍin's explanation, *bhāvaḥ kaver abhiṣṛāyaḥ*, is also found absorbed in Pratīhārendurāja's imaginative exposition of Bhāvika. *Vācām anākulya* in Udbhaṭa and *śabdānākulatā* in Bhāmaha are interpreted by him as the quick delivery of the meaning, a quality of the words allied to *prasāda* and *arthavyakti*; *prasāda* and *arthavyakti* are to be included here in this Bhāvika and not *vice versa*, as Ruyyaka adds.

तत्र वाचामनाकुलता व्यस्तसंबन्धरहितलोकप्रसिद्धशब्दोपनिबन्धनात्  
ज्ञागित्यर्थप्रतीतिकारिता । Pratīhārendu, p. 79.<sup>1</sup>

नाप्ययं शब्दानाकुलत्वहेतुकात् ज्ञागित्यर्थसमर्पणात् प्रसादाख्यो  
गुणः । Ruyyaka, AS, KM ed., p. 182.

<sup>1</sup>Ed. Banhatti, 1925.

Pratihārendurāja makes Bhāvika the very essence of Rasa-realization. It has been pointed out by Ānanda-vardhana (*Dhva. Ā.*, II. 11, p. 82) that *prasāda* is pre-eminently necessary for Rasa-realization. The second condition *kathāyāḥ svabhīnitātā* is directly related by Pratihārendurāja to Rasa-realization by interpreting *svabhīnitātā* as referring to the clear presentation (*abhinaya*) of the Rasa-s.

स्वभिनीततेत्यभिनयादिद्वारेण शृङ्गारादिरससंवलितत्वं चतुर्वर्गोपायस्य  
उक्तम् । p. 80.

The other condition of Artha being *citra*, *udātta* and *adbhuta* is emphasized by Pratihārendu as a feature of *artha* corresponding to the feature of *śabda* called *śabda-anākulatā*.

यथा चात्र शब्दगतमनाकुलत्वमनन्तरोक्तेन प्रकारेण हेतुः, तथा  
अर्थगतमपि चित्रोदात्तार्थोपनिबन्धहेतुकमत्यद्भुतत्वं द्रष्टव्यम् । p. 80.

Ideas should be exalted, expression transparent, and emotion graphically presented. When these are there, the Sahṛdaya's mind realizes completely the poet's mind mirrored in his poetry. Thus Pratihārendurāja touches Daṇḍin's *bhāvaḥ kaverabhīprāyaḥ* and Bhaṭṭa Nāyaka's *bhāvanāvvyāpāra*. It appears Pratihārendurāja's idea of Bhāvika has affinities with the concept of Imagination, lying at the basis of not only poetic creation but also of the critic's aesthetic re-creation of poetry in his enjoyment of it. Pratihārendurāja actually says that Bhāvika refers both to the poet and to the Sahṛdaya between whom a circuit of experience is completed.

—ज्ञित्यर्थप्रतीतिकारिता । तस्यां हि सत्यां कवेः संबन्धी यो भावः  
आशयः शृङ्गारादिरससंवलितचतुर्वर्गोपायभूतविशिष्टार्थोल्लेखी स कविनेव सहृदयैः

श्रोतृभिः स्वाभिप्रायाभेदेन तत्तत्काव्यप्रतिबिम्बितरूपतया साक्षात्क्रियते । श्रोतृणामपि हि तथाविधस्वच्छशब्दानुभवद्रावितान्तरात्मनां सहृदयानां स्वाभिप्रायप्रतिमुद्रा तत्र संक्रामति । अतः कवेर्योऽसावभिप्रायः तद्गोचरीकृता भूता भाविनोऽपि पदार्थास्तत्र सहृदयैः श्रोतृभिः स्वाभिप्रायाभेदेन प्रत्यक्षा इव दृश्यन्ते । . . . . तदेवमेवंविधहेतुनिबन्धनं कविश्रोतृभावद्वितयसंमी(मि)-लनात्मकं भाविकं द्रष्टव्यम् । अत एव चात्र कविसंबन्धिनौ भावस्य श्रोतृभावाभेदाध्यवसितस्य पुरःस्फुरद्रूपस्य विद्यमानत्वाद् भाविकव्यपदेशः । भावोऽस्मिन्विद्यत इति भाविकम् । तदाहुः—

रसोल्लासी कवेरात्मा त्वच्छे शब्दार्थदर्पणे ।

माधुर्यौजोयुतप्रौढे प्रतिविन्द्य प्रकाशते ॥

संपीतस्वच्छशब्दार्थद्राविताभ्यन्तरस्ततः ।

श्रोता तत्साम्यतः पुष्टिं चतुर्वर्गे परां व्रजेत् ॥

. . . . . ॥ pp. 79-80.

Udbhaṭa's illustration is a verse in which reference is made to a damsel having had (*bhūta*) collyrium in her eye and still appearing to have it, although it is not there, because of the beauty of the eye itself; and also for the same reason, appearing as if already adorned with ornaments, although she is going to have them only sometime later (*bhāvi*). Prati-hārendurāja no doubt offers some comments on the illustration but what is illustrated in this verse is a far cry from the great concept of aesthetics that Bhāvika is to him!

Mammaṭa<sup>1</sup> takes his idea of Bhāvika from Udbhaṭa, but in his definition, he omits two ideas: first, the qualification of

<sup>1</sup> *Bhāva* Alamkāra in Rudraṭa has nothing to do with the Bhāvika of this chapter, which is absent in Rudraṭa.

things by the attribute *atyadbhutāḥ* and second, the means, *vācām anākulya*. Mammaṭa's illustration is much the same as Udbhaṭa's *āsīd añjanam*, etc. explained above. It is however not the mention in so many *ideas* and *words* of the past and future that is meant by Bhāmaha when he says that Bhāvika is the quality which makes the past and future event so vivid as to appear like happening before our very eyes. Through Udbhaṭa, and then through Mammaṭa we follow the gradual fall of what was perhaps once a great concept of aesthetics to the place of a narrow rhetorical figure of a *vākya*.

When Bhāvika was reduced to this position, difficulty arose and writers had to show that it did not overlap with two others, namely Svabhāvokti on one side and Rasokti on the other. Mammaṭa's commentator, Vidyācakravartin, explains why Mammaṭa omitted from his definition of the Bhāvika the statement of the means, *śabdānākulya*: When things of the past and future are visualized, there are two possibilities: the things by themselves may possess a power and beauty whereby their mere mention may make them seem to be actually present before us; or this quality of their becoming vivid enough to appear like things of the present may be wrought in them through the extraordinary gifts of expression in the poet, *śabdānākulya*, etc. To Bhāmaha and Udbhaṭa, only the latter cases were Bhāvika; for to become an Alaṁkāra, a poet's powers must have added something.<sup>1</sup> Mammaṭa however, as explained by Vidyācakravartin, thinks that both cases are Bhāvika; though it is true that for an Alaṁkāra

<sup>1</sup> This statement of Bhāmaha's and Udbhaṭa's view of Bhāvika by Vidyācakravartin does not seem to be wholly correct; for, by the adjuncts (*citrodāttādbhutārthaiva* and *atyadbhutāḥ (bhāvāḥ)*), both Bhāmaha and Udbhaṭa mean that the things, by themselves also, must have something striking and gripping.



there has to be something wrought by the poet, we have Svabhāvokti where the beauty is *more or less* already existing (*siddha*); even so, a presentation of such past and future things as possessing an innate beauty and power is also a case of Bhāvikālaṃkāra; otherwise, we will have to commit the flaw of logical *gaurava* by creating a new name for this variety. Ruyyaka, in his *Alaṃkārasarvasva*, first follows the older writers, and says that the former variety is not an Alaṃkāra but later adds that if, on the analogy of Svabhāvokti, some would like to call that also an Alaṃkāra, that may be conceded; this reconciles the text of Mammaṭa also.<sup>1</sup>

It was seen in Pratīhārendurāja's exposition of the Bhāvika how this concept became, at his hands, the very soul of Rasa-realization and how, on reading it, our minds went to Bhaṭṭa Nāyaka's *bhāvanā*, and the concept of Imagination. Ruyyaka also says:

कविगतो भाव आशयः श्रोतरि प्रतिबिम्बत्वेनास्तीति भावो भावना  
पुनःपुनश्चेतसि विनिवेशनं, सोऽत्रास्तीति ।

—केवलं वस्तुप्रत्यक्षत्वे प्रतिपत्तुः सामग्र्यपयुज्यते । सा च लोक-  
पात्रायां चक्षुरादीन्द्रियस्वभावा । योगिनामतीन्द्रियार्थदर्शने भावनारूपा ।  
काव्यार्थविदां च भावनास्वभावैव । सा च भावना वस्तुगतात्यद्भुतत्वप्रयुक्ता,  
अत्यद्भुतानां वस्तूनामादरप्रत्ययेन हृदि संधार्यमाणत्वात् ।

AS, TSS ed., pp. 221-3.

<sup>1</sup> Vidyācakravartin here takes a *sāṃdhivigrahika* to task for not understanding Ruyyaka properly; this writer may be Śrīdhara, author of a commentary on Mammaṭa or Viśvanātha, author of the *Sāhityadarpaṇa* and a commentary on Mammaṭa. See my paper in *ABORI*, XIV, pp. 251-2, 254 and Dr. S. S. Janaki, *Alaṃkārasarvasva* with Vidyācakravartin's *Sanjivani*, Introduction.

which Bhaṭṭa Gopāla reproduces thus in his gloss on the *KPr*:

भावश्च भावना पुनःपुनश्चेतसि विनिवेशनमादरप्रत्ययेन हृदये  
धार्यमाणत्वं यत्र योगिनामिव काव्यवेदिनामभियोगः । II, p. 347.

This relates *bhāva* or *bhāvanā* more definitely to the reader also, even as Pratihārendurāja did.

To begin with, Ruyyaka also defines (in the *sūtra*) Bhāvika as simply as Mammaṭa did, as the *pratyakṣāyamānatva* of *bhūta* and *bhāvi*, without mention of the means *śabdā-nākulatā*. But, in the *Vṛtti*, he mentions the *adbhutatva* of the *artha* and the *anākulatā* of the *śabda*. Ruyyaka then points out that this Bhāvika cannot be mistaken for or included in *bhrāntimān*, *atisayokti*, *pratīyamāna-utprekṣā*, *kāvyaṅga*, *rasavān* and *svabhāvokti*. Among these, we shall concern ourselves only with Ruyyaka's distinction of Bhāvika from the last two, Rasavadalamkāra and Svabhāvokti.<sup>1</sup>

The gloss on Udbhaṭa published as Tilaka's in the GOS points out how Bhāvika would collide with Svabhāvokti and Rasavadalamkāra.

भूतभाविशब्दस्य परोक्षत्वोपलक्षणे परोक्षाणां पुरःस्फुरद्रूपत्वहेतुत्वमिति  
व्याख्याने स्वभावोक्तिः । सहृदयहृदयप्रवेशक्षमत्वमिति व्याख्यायां रसवदाद्यलंकार-  
तापत्तिः । p. 51.

Svabhāvokti and Rasavad (i.e. Rasokti as Bhoja would say) are easily distinguished. They are both direct and graphic presentation, the former of objects and the latter of emotions. The former creates a *vastu-saṃvāda* in our mind:

<sup>1</sup> See the closing section of the previous chapter on Svabhāvokti. Ruyyaka shows how Bhāvika differs from Prasāda-guṇa also.

it rouses a mental image. The latter creates a *cittavṛtti-saṃvāda*, an emotional image.

न च हृदयसंवादमात्रेण स्वभावोक्तिरसवदलंकारयोरभेदः । वस्तु-  
संवादरूपत्वात् स्वभावोक्तेः, चित्तवृत्तिसमाधिरूपत्वाच्च रसवदलंकारस्य ।

Ruyyaka, *AS*, with Jayaratha's gloss, *KM*, 35, p. 181.

हृदयसंवादो हि वस्तुचित्तवृत्तिगतत्वेन द्विविधः । तत्र स्वभावोक्तौ  
वस्तुसंवादः प्रदर्शितः । Jayaratha's *Vimarśinī* on the *AS*, p. 181.

From Mammaṭa as explained by Vidyācakravartin, we understand that the difference between Bhāvika and Svabhāvokti is firstly, in point of time, i.e. things in Bhāvika are either past or future; and secondly, in the restricted scope of Svabhāvokti, which can describe only an object's own natural form and action (*svakriyārūpa-varṇanā*). But Ruyyaka says that Bhāvika differs from both Rasavad and Svabhāvokti in being an objective realization in which the reader sees a thing as a yogin (*bhinna-sarvajña*) sees the past and future; in Svabhāvokti and Rasokti, the limiting contextual references get sunk; subject-object duality merges and not only is there a generalized or universalized experience (*sādhāraṇīkṛta*) with reference to the characters presented in the the poem or drama, but there is also, for the time, an eclipse or forgetting of the individuality of the reader or the spectator.

नाप्ययं परिस्फुरद्रूपतया सचमत्कारप्रतिपत्ते रसवदलंकारः रत्यादि-  
चित्तवृत्तीनां तदनुषक्ततया विभावादीनामपि साधारण्येन हृदयसंवादितया  
परमाद्वैतज्ञानिवत् प्रतीतौ तस्य भावात् । इह तु ताटस्थ्येन भूतभाविनां

स्फुटतया भिन्नसर्वज्ञवत् प्रतीतेः । . . . . नापीयं सूक्ष्मवस्तुस्व-  
भाववर्णनात् स्वभावोक्तिः । तस्यां लौकिकवस्तुगतसूक्ष्मधर्मवर्णने साधारण्येन  
हृदयसंवादसंभवात् । इह लोकोत्तराणां वस्तूनां स्फुटतया तादस्थ्येन च  
प्रतीतेः । *AS*, TSS ed., p. 224.

Ruyyaka adds, at the end of the above passage, another difference between Bhāvika and Svabhāvokti: in the former, only a miraculous (*adbhuta* and *lokottara*: see his illustration *munir jayati*, etc.) incident figures, whereas in the latter, any ordinary idea. But this difference he casts off at once by saying that there may be cases of vivid realization of even ordinary things of this world, but then it would be a Bhāvika with an element of Svabhāvokti. Surely Ruyyaka does not mean that *sphuṭatva* alone in such a case makes up the Bhāvika and the *vastu* being *laukika* makes up the Svabhāvokti.<sup>1</sup>

क्वचित्तु लौकिकानामपि वस्तूनां स्फुटत्वेन प्रतीतौ भाविकस्वभा-  
वोक्तयोः समावेशः स्यात् । Ruyyaka, *AS*, TSS ed., p. 224.

So, the main difference by which Ruyyaka would distinguish Bhāvika from Svabhāvokti and Rasavad is that in the two latter cases, the *pratīti* is *sādhāraṇa*; or it relates in the case of Bhāvika to a thing of the past or future. But this again is a weak prop, to be given up. What kind of realization in poetry can there be without *sādhāraṇīkaraṇa*, temporal as well as spatial? This universalization has to come about, even in the case of Bhāvika. Ruyyaka no doubt knows this but he adds, that when this *sādhāraṇīkaraṇa* floods the heart of the reader, the Bhāvika becomes Rasavad.

<sup>1</sup> As Samudrabandha mistakes in his gloss, TSS ed., pp. 224-5.

स्फुटमतिपत्त्युत्तरकालं तु साधारण्यप्रतीतौ स्फुटमतिपत्तिनिमित्तक  
औत्तरकालिको रसवदलंकारः स्यात्<sup>1</sup> । *ibid.*, pp. 224-5.

<sup>1</sup> (a) Māṇikyacandra adopts Ruyyaka's distinction of Bhāvika from Svabhāvokti and Rasavad. See Mysore ed. of the *KPr*, p. 408.

(b) Hemacandra says that Bhāvika is either Svabhāvokti or some feature pertaining purely to drama; that if it is pointed out as present in Muktaka-s, it is not found to be delectable! (*KA.Vyā.*, p. 293.)

(c) Since Bhāvika is said to present pictures separated by time, the *Candrāloka* adds a *kin-alamkāra* called *bhāvikacchavi* for presentation of things separated by space.

देशात्मविप्रकृष्टस्य दर्शनं भाविकच्छविः ।

त्वं वसन् हृदये तस्याः साक्षात्पुष्पेः पुरीक्ष्यसे ॥ V. 114.

(d) For the connection Bhāvika bears to the clear presentation and realization of Rasa, see the following verse of Śrī Harṣa in his *Naiṣadhiyacarita*:

श्रुतिमधुपदस्रग्दैर्घ्यविभावितभाविक-

स्फुटरसभृशाम्यक्ता वैतालिकैर्जगिरे गिरः ॥ XIX. 1.

(e) Śobhākara of Kashmir, of the 13th century, has several noteworthy views in his *Alamkāraratnākara*. On Bhāvika (*sūtra* 107), he changes the temporal distance of past and present in the definition, to just distance, thus including the spatial also:

*viprakṛṣṭasya pratyakṣāyamāṇatvam.*

In the *Vṛtti*, he includes other ways by which a thing can be remote,

*deśakālena svabhāvena vā viprakṛṣṭasya.*

but it is not clear what this third kind of distance is. From the illustration, we understand that this third distance refers to a thing seen (*pratyakṣa*) but somewhat far from the perceiver. In the *Vṛtti* further, he speaks of things that could not be actually seen but have only to be inferred. The factors that help the vivid visualization of all these three kinds of remote things are the same

old ones, although put in different terms, the wonderful nature of the idea, the clarity of the words, the straightforwardness of the expression, and the poet's ability to express effectively what he wants to convey. He also advocates the idea of *bhāvanā*, the idea presented by the poet being realized by the reader in his mind through this imaginative faculty. He then illustrates four varieties: two kinds of things removed by time, past and present, and two by distance, one not seen and one seen but far away. Śobhākara shows also how *Bhāvika* is not *bhrāntimān*, *utprekṣā*, or *Svabhāvokti* and how it may be present together with the last.

## RĪTI

THE history of the concept of Rīti has three stages: first, when it was a living geographical mode of literary criticism; second, when it lost the geographical association and came to be stereotyped and standardized with reference to subject; and third, its re-interpretation by Kuntaka, the only Sanskrit Ālaṃkārika, who with his fine literary instinct and originality as evidenced on many other lines also, related the Rīti to the character of the poet and displaced the old Rīti-s by new ones.

Like national characteristics, there are also provincial characteristics in manners. These are studied by Bharata in the concept of *pravṛtti* as part of the complete understanding of the world in its infinite variety, of which Nāṭya is an *anukara*.<sup>1</sup> The concept of *pravṛtti* in manners is Rīti in speech, in literature. Rīti is literary manner.<sup>2</sup> We first hear of it in Bāṇa. In the introductory verses at the beginning of his *Harṣacarita*, Bāṇa remarks that certain parts of the country produce literature marked by certain characteristics.

श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।

उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥

<sup>1</sup> See my paper on Lokadharmī, *JOR*, Madras, VIII, pp. 63-4.

<sup>2</sup> Rājaśekhara works out this relation between *Pravṛtti* and Rīti in his mythological manner in his *Kāvya-puruṣa's* marriage with *Sāhityavidyā*. *KM*, pp. 8-9.

There is no absurdity in such a geographical study; it is natural. With the Orient and India in particular, the western writers associate opulence, extravagance, colour and exaggeration. These strike them as the eastern manner in life and literature. So also, Bāṇa, speaking of the different parts of this country, remarks that the northerners write nothing but *double entendre*, the westerners, the bare idea; the southerners roll in imaginative conceits while the Gauḍa-s (easterners) make a display of wordy tumult.<sup>1</sup> But immediately Bāṇa thinks that the best writer combines all these four qualities *in the best manner*.

<sup>1</sup> Bāṇa says in this verse that it is the westerners who write the bare idea with the least flourish. The bare idea (*arthamātra*) has its opposite in *pallava*. Bald idea is the flaw called *apūṣṭa* and similarly, too much *pallava* is a flaw at the other extreme. Beautiful *pallava*, says Ratneśvara, in his commentary on the *Sarasvatikanṭhābharaṇa*, II, p. 157, is the essence of poetry. He quotes here two anonymous verses, according to which it is not the westerners (as said by Bāṇa) but the northerners, Udīcya-s, as contrasted with the Dākṣiṇātya-s or Vaidarbha-s, that give the bare idea.

पल्लवप्रतिष्ठैव हि सरस्वती सहृदयानावर्जयति ।

वाक्यप्रतीतिमात्रार्थम् उपात्तेषु पदेषु यः ।

उपस्कारः पदैरन्यैः पल्लवं तं प्रचक्षते ॥

अपल्लवं तु यद्वाक्यं कविभ्यस्तत्र रोचते ।

प्रयुज्यते तथाभूतमुदीन्यैः कविगर्हितम् ॥

The Vaidarbha-s or Dākṣiṇātya-s enrich their expressions. Excess of *pallava* would however merit criticism at Bhāmaha's hands in the words *viruddhapadamasvartham bahupūraṇam ākulam* and Mahima-bhaṭṭa would condemn it as *avakara*. Ratneśvara refers only to the beautiful *pallava* which keeps within limits as in the Vaidarbha-s' expression. Ratneśvara considers the Vaidarbha-s as experts fit to sit in judgment on this subject.



Bāṇa says:

नवोऽर्थो जातिरग्राभ्या श्लेषोऽक्लिष्टः स्फुटो रसः ।

विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुर्लभम् ॥

The bare idea is stale but a novel turn given to the idea makes it striking: *navo 'rthaḥ*. The natural description of things as they are, Jāti can be effective, if the description is not bald and

दाक्षिणात्या वैदर्भीमाहुः । पारावारीणास्ते हि विशिष्टरीतिस्वरूपमवधारयितुं क्षमा इति । *SKĀ. Vyā.*, p. 28.

It is the vicious *pallava* which has prolix words and little idea that Śrīharṣa describes as the poison of speech. Fewest words for the greatest effect is, in Śrīharṣa's view, the climax of style.

गरौ गिरः पल्लवन-अर्थलाघवे, मितं च सारं च वचो हि वाग्मिता ।

*Naiṣadha*, IX. 8.

There is, however, no unanimity in these traditions about characteristics of the style of writers of different regions. While we have known from standard writers about the undesirable features of the Eastern style, we hear of some praiseworthy elements also associated with it. In Halāyudha's commentary on the *Piṅgalacchandās*, there are two illustrative verses which speak of the qualities of the Eastern and the Northern styles, the *Prācya Vṛtti* and the *Udīcya Vṛtti*, which are sharply contrasted much in the manner of the Southern and Eastern in Daṇḍin, the former with several merits, the latter with several flaws.

विपुलार्थसुवाचकाक्षराः कस्य नाम न हरन्ति मानसम् ।

रसमावविशेषपेशलाः प्राच्यवृत्तिकविकाव्यसंपदः ॥

अवाचकमनूर्जिताक्षरं श्रुतिदुष्टं श्रुतिकष्टमकमम् ।

प्रसादरहितं च नेष्यते कविभिः काव्यमुदीच्यवृत्तिभिः ॥

Such regional preferences are mentioned even in the use of metres. See Kātyāyana quoted in the *Abhinavabhāratī* (GOS, II, 246):

शार्दूललीला प्राच्येषु मन्दाक्रान्ता च दक्षिणे ।

ordinary, *grāmya*. The *śleṣa* of the Udīcyā-s is welcome but it should be *akliṣṭa*, not forced. The *akṣaraḍambara* of the Gauḍa-s has its own beauty but all this has beauty only if Rasa is transparent in the piece, *sphuṭo rasaḥ*. It is very difficult to combine these virtues; but when one achieves it, he is a great writer indeed. In these two verses, Bāṇa has spoken of four different styles, each definite and distinct, with its own emphasis on one particular feature, but has voted for casting away an over-emphasis on any of these four characteristics and for moderately and appropriately combining them in one good style which looks like the *niṣyanda*, essence, of the four.

When we first have some record of the habits of literary criticism, we find two names, Vaidarbhī and Gauḍī, characterizing two styles of composition. The north and the west of the verse of Bāṇa are lost. Two main distinguishable styles had stayed, the other two having lost their individuality. The Dākṣiṇātya-s of Bāṇa are the representatives of the Vaidarbhī and his Gauḍa-s represent the Gauḍī style. We have it as a tradition in Sanskrit literature that the Vidarbha country is the home of grace and beauty. Bharata speaks of the beauty (*saukumārya*) of the southerners in his Dākṣiṇātya Pravṛtti.<sup>1</sup> Though most of the provinces in the south are included by Bharata under Dākṣiṇātya, the chief place of the Kaiśikī Vṛtti and the Dākṣiṇātya Pravṛtti is Vidarbha. The

<sup>1</sup> तत्र दाक्षिणात्या मवेद् बहुगीतनृत्यबाद्या कैशिकीप्राया चतुरमधुरललिताङ्गा-  
भिनया Bharata, *NS*, KM ed., p. 147.

Kuntaka refers to the natural sweetness of southern music.  
न च दाक्षिणात्यगीतविषयमुस्वरतादिच्चनिरामणीयकवत् तस्य स्वामाविकत्वं वक्तुं पार्यते ।  
VJ, p. 46.

Cf. also the *vaidarbha-vivāha-nepathya* referred to by Kālidāsa at the end of the *Mālavikāgnimitra*.

conception of the Dākṣiṇātya composition as abounding in *utprekṣā-s* found in Bāṇa had changed and the Vaidarbha-s had developed a graceful style. The Gauḍa-s who were playing with sonorous sound in Bāṇa's time developed their style on the same lines, with their love for *akṣaraḍambara* embracing high-wrought ornate figures also. Thus in course of time, circles of literary critics (*kāvya-goṣṭhī-s*) discussed poems and writings in terms of the two Rīti-s, the Vaidarbhī and the Gauḍī. There was prevalent a dislike for the latter, since it abounded in excesses of sound effects and figure effects. In this time appear Bhāmaha's views on the two Rīti-s, disapproving of the method of criticism based on the two Rīti-s which considered the Vaidarbha good and the Gauḍīya, bad. It must be accepted that the Vaidarbha had many graceful features, was simple and sweet, with restraint in adornment, while the Gauḍīya which began as a style distinguished by ornament, overdid it and deteriorated. Bhāmaha said: One need not condemn the Gauḍī, nor praise the Vaidarbhī. They are two styles of writing, each characterized by certain distinguishing features. Provided the writings in either style have well developed thought expressed in fine turns, not vulgar or insipid, and uninvolved, both are acceptable. Without these general features of good poetry, it will not be acceptable even if it is Vaidarbhī. If these good features are present, it is acceptable, no matter if it is Gauḍī. That is, Bhāmaha wants to end indiscreet literary criticism led as if by the nose by these two names, Vaidarbha and Gauḍīya. Both styles have features which can be overdone; consequently both have their vicious counterparts. Thus the sweetness, simplicity and the unadorned character of the Vaidarbhī can easily deteriorate into cloying liquids and nasals, and insipid ordinariness. This is what Bhāmaha says and it is but a sane view:

अपुष्टार्थमवक्रोक्तिं प्रसन्नमृजु कोमलम् ।

भिन्नं गेयमिवेदं (वैदर्भं) तु केवलं श्रुतिपेशलम् ॥

अलंकारवदग्राम्यम् अर्थ्यं न्याय्यमनाकुलम् ।

गौडीयमपि साचीयो, वैदर्भमिति (मपि) नान्यथा ॥ I. 34-35.

The Vaidarbha need not adorn itself very much; but a minimum of *vakratā* is needed to avoid *grāmyatā*. When one has to praise a thing, it is neither enough nor beautiful to simply say, repeatedly, 'very much', etc. without adopting telling turns of expression. Says Bhāmaha:

<sup>1</sup> न नितान्तादिमात्रेण जायते चारुता गिराम् ।

वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः ॥ I. 36.

Thus, accepting the current habit of distinguishing writing into two styles, Bhāmaha would argue that both are acceptable, if they do not overdo their distinguishing features and possess the more general and necessary virtues of all good composition. He points out the possibility of a good handling of the Gaudī and similarly the possibility of a bad Vaidarbhi. He would not stress these two catch-words very much but would emphasize more the other features of greater importance which all good composition should have, namely *alaṁkāravattva*, *agrāmyatva*, *arthyatva*, *nyāyyatva* and *anākulatva*. From this, we can now pass on to consider the final position of Bhāmaha. As one who emphasizes the above-given features of all good poetry, Bhāmaha does not propose to accept unthinkingly the

<sup>1</sup> *na nitāntādīmātreṇa* is not understood by D. T. Tatacharya in his Sanskrit gloss on Bhāmaha called *Udyānavṛtti*. See p. 17.

किमिदं नितान्तादिमात्रेणेति । तन्न बुध्यामहे । पाठान्तरेण तु साध्यम् !

Then he tries to give some laboured explanation.

differentiation of writing into Vaidarbha and Gauḍa at all. His is a double protest. First, it is against the partiality for the Vaidarbhī and the aversion for the Gauḍī. He says: A lay and blind world repeats what one has said, praises the Vaidarbhī and condemns the Gauḍī, even when the Gauḍī is good and has a good idea, *sadartham api*. Thus pleading for the possibility of a good Gauḍī with the auxiliary argument of the possibility of a bad Vaidarbhī, Bhāmaha says that, personally, he would not attach much importance to the two names, Vaidarbhī and Gauḍī. Second, as one who cares for the greater virtues of good poetry in general, he says that he accepts all such composition as possesses those good qualities. He says that he cannot distinguish two styles and that such a thing is non-existent. But his opponents point out that, for example, the *Aśmakavaṃśa*, a *kāvya* now lost, is Vaidarbhī. His reply is, 'All right, call it whatever you please; one gives names as he pleases and that does not matter much. There is no special kind of poetry called Vaidarbhī. All poetic writing is accepted because it is adorned by Vakrokti.'

युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते ॥

वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे ।

तदेव च किल ज्यायः सदर्थमपि नापरम् ॥

गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक् ।

गतानुगतिकन्यायाद् नानाख्येयममेधसाम् ॥

ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।

कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥ I. 30-33.

From these verses of Bhāmaha on the two styles, we can gather that in his time, some writers had held the Vaidarbhi

as the better style and the Gauḍī as the worse. Of the Vaidarbhī also we glean that *anatiṣoṣa*, *anativakrokti*, *prasāda*, *ārjava*, *komalatva* and *śrutiṣeśalatva* were considered by those writers as the distinguishing features (*vide* v. 34 quoted above). If these ideas are stuck to too much, Vaidarbhī deteriorates: If the *artha* is entirely *apuṣṭa*, *avakra* and *prasanna*, it is as insipid as ordinary talk. If there is addiction to giving a sense of sweetness to the ear alone, it is only like some song, heard and forgotten: *bhinnaṃ geyam ivedaṃ tu kevalaṃ śruti-ṣeśalam*.<sup>1</sup>

In a similar manner we can also glean from Bhāmaha's remarks what features were attributed by writers of his time to the Gauḍī, by writers who condemned it. These features can be gathered from verse 35 and they are *atyalaṃkāra*, *ākulatva*, etc. The Gauḍī they condemned had too much *akṣaraḍambara* and was *ākula*, at the sacrifice of idea, *anarthyā*. This current of criticism against the Gauḍī continued to flow, despite Bhāmaha's efforts to stop it. The good Gauḍī envisaged by Bhāmaha was however not demonstrated, in all probability, by the representatives of the Gauḍī and so the Gauḍī came to mean a bad style, with excess of Śabda and Artha Alamkāra, poor in idea, hyperbolic and involved in expression. It is this Gauḍī that is the antithesis in the first chapter of the *Kāvyādarśa* of Daṇḍin. By this time, the names had not yet become non-geographical; for Daṇḍin often refers only to the people of the east and the south, while referring to the two styles and not, like later writers, to the

<sup>1</sup> Cf. कर्णे गतं शुष्यति कर्ण एव संगीतकं सैकतवारिरीत्या ॥

Nilakaṇṭha Dikṣita in his *Śivalilārṇava*, I. 17.

गायन्ति वीणा अपि वेणवोऽपि जानन्ति बालाः पशवोऽपि चेदम् ॥

ibid., I. 14.

stereotyped modes of style without any geographical significance.

It is often said that Daṇḍin represents a school called the Guṇa school. In Bhāmaha, at the beginning of chapter II, we find three Guṇa-s, *prasāda*, *mādhurya* and *ojas*, the former two going together as features of an *asamāsa-saṃghaṭanā*, an uncompounded collocation, and the third, standing against both *prasāda* and *mādhurya*, as the Guṇa of *dirgha-samāsa-saṃghaṭanā*, a collocation of long compounds. While speaking of the two *mārga*-s, Bhāmaha mentions *komalatva*, *śruti-peśalatva*, and *prasannatva* regarding the Vaidarbhī; and while commending the good Gauḍī, he says that it must be *anākula*, which means that there must not be very long compounds. Besides this implied and traceable connection between the Guṇa-s and the two Mārga-s, there is no definite mention in Bhāmaha of Guṇa-s as the constituting elements of a Mārga. Daṇḍin expounds in the first chapter the Vaidarbha Mārga which was considered the best style. It was so considered because of the presence in it of ten Guṇa-s which constitute its life. Daṇ in *generally* says that the reverses of these ten Guṇa-s are seen in the Gauḍī which means bad poetry. A critical examination of these ten Guṇa-s has been made elsewhere by the present writer.<sup>1</sup> Suffice it here to point out that some Guṇa-s are given by Daṇḍin himself as excellences of both Mārga-s.<sup>2</sup>

Daṇḍin mentions the ten Guṇa-s as the life not of poetry as such, but of the style called Vaidarbhī. If, on the basis of Daṇḍin's formulation of Guṇa-s one says that he belongs to

<sup>1</sup> See Bhoja's *Śṛṅgāra Prokāśa*, ch. on 'History of Guṇas', pp. 274-82.

<sup>2</sup> Dr. S. K. De wrongly says in his *Sk. Poe.*, II, p. 100: 'The ten Guṇas are *non-existent* in the Gauḍa.'

the Guṇa school, one can as well say that Daṇḍin belongs to the Rīti school. Really Daṇḍin belongs to the Alaṁkāra school, much more than Bhāmaha. For, to Daṇḍin, Guṇa-s, Rasa-s, Saṁdhyāṅga, Vṛtṭyaṅga, Lakṣaṇa—all are Alaṁkāra. Apart from the word poetry, there is only one word for Daṇḍin, namely Alaṁkāra. The full development of Daṇḍin, as well as of Bhāmaha, is seen in two directions in Bhoja and Kuntaka.<sup>1</sup>

In poetic expression there is always a finally analysable scheme of two definite styles, the simple and the grandiloquent, the plain and the elevated, the unadorned and the figurative. In the former, natural description of emotion, men and things is given with minimum artificial decoration. Svabhāvokti and Rasokti, to borrow Bhoja's classification, predominate in it. Colour, ornament—Vakrokti dominates the latter. These two correspond to Daṇḍin's two styles; only the Gauḍī is Vakrokti run riot. Kuntaka's *sukumāra-mārga*, which emphasizes Vakrokti less, belongs to the former class. Kuntaka's *vicitra-mārga* marks an emphasis on the *vaicitrya* that Vakrokti imparts. Aristotle also gives only two styles, the good and the bad, the good being so by any sort of virtue, i.e. good not only because of virtues of simplicity, elegance, etc. but also by virtues of vigour, etc. His bad style is the frigid style, resembling exactly Daṇḍin's Gauḍī, a style which overshoots its mark. The plain and elegant style of Demetrius corresponds to the Vaidarbhī of Daṇḍin and the *sukumāra* of Kuntaka. The elevated and the forcible of Demetrius resembles the *vicitra-mārga* of Kuntaka and the good Gauḍī envisaged by Bhāmaha.

It is said that what we call Rīti is not anything similar to what is called in English 'style'. Dr. S. K. De says in

<sup>1</sup> See *Bhoja's Śṛṅgāra Prakāśa*, pp. 117, 119 ff.



his *Sanskrit Poetics*, II, p. 115: 'It should be observed that the term Rīti is hardly equivalent to the English word "style", by which it is often rendered, but in which there is always a distinct subjective valuation.' Again on p. 116: 'But, at the same time, the Rīti is not, like the style, the expression of poetic individuality as is generally understood by western criticism, but it is merely the outward presentation of its beauty called forth by a harmonious combination of more or less fixed "literary excellences".' The word 'style' in English is not easily felt to be equivalent to the Sanskrit Rīti mainly on two grounds: (i) It is said that while the English style is all-comprehensive, the Sanskrit Rīti comprises only a fixed set of Guṇa-s. (ii) Rīti-s as expounded in Sanskrit are only two or three or four or six, and are related to certain kinds of subjects or themes whereas the English style is related to the author's character. It is proposed to make plain in the course of this study of Rīti that it is neither impossible nor incorrect to render Rīti by the English word 'style', that Rīti comprehends not only Guṇa-s but Ālaṃkāra-s and Rasa-s also, that Rīti-s are not so few as two or six but really as infinite as poets and that at least one or two Ālaṃkārika-s and poets have related Rīti to the poet. It shall also be shown that there are always two conceptions of Rīti, a higher and a larger one and a lower and a narrower one, a subjective one and an objective one, in relation to the poet and in relation to theme; and that this is true of the English 'style' also, as can be seen from its history in western literary criticism from Aristotle downwards. Actually, certain western writers find it not only possible but quite sensible and useful too, not only to classify style into a certain number of styles but also to relate these classified and standardized styles to subject or theme.

As observed above, though Bhāmaha does not definitely give in so many words the relation of Guṇa-s and Rīti, we can clearly see that his verses imply the theory of Rīti as based on the Guṇa-s. For he speaks of *komalatva*, *prasannatva* and *śrutipeśalatva* regarding the Vaidarbhī. But Bhāmaha does not stop here. He speaks further of *arthapoṣa*, *vakrokti*, *arthyatva*, *nyāyyatva* and *anākulatva* as features of a style of acceptable poetry. Certainly these are comprehensive features and stand for the very complete manner of writing. When we analyse Daṇḍin, we see that not only Guṇa-s but Alamkāra-s also go to distinguish the Rīti-s. He says that the Gauḍa Mārga is characterized by *anuprāsa* which is a Śabdālamkāra. The flaw of *śaithilya*, the reverse<sup>1</sup> of the *śleṣa* of the Vaidarbhī, is a result of *anuprāsa*.

अनुप्रासधिया गौडैस्तदिष्टं बन्धगौरवात् । I. 44.

Again, speaking of the reverse of the Guṇa called *samatā*, in Gauḍa Mārga, Daṇḍin says:

इत्यनालोच्य वैषम्यमर्थालङ्कारडम्बरम् ।

अवेक्षमाणा ववृधे पौरस्त्या काव्यपद्धतिः ॥ I. 50.

*Mādhurya* involves *śrutyanuprāsa*.

तद्रूपा हि पदासक्तिः सानुप्रासा रसावहा । I. 52.

*Anuprāsa* in its pronounced or gross varieties is specialized in by the Gauḍa-s.

इतीदं नादृतं गौडैरनुप्रासस्तु तत्प्रियः । I. 54.

<sup>1</sup>In his article on 'The Gauḍī Rīti in Theory and Practice' in *IHJ*, III, 1927, Sivarajal Bhattacharya renders *viparyaya* as misconception about or misapplication of the essentials of style.

As a matter of fact, Daṇḍin treats of the Śabdālaṃkāra-s only here. He treats of the *anuprāsa* here and keeps over the *yamaka* for the third chapter. The only difference is that the *anuprāsa*-s of the Vaidarbha-s are mild while those of the Gauḍa-s are wild.

इत्यनुप्रासमिच्छन्ति नातिदूरान्तरश्रुतिम् ।

न तु रामामुखाम्भोजसदृशश्चन्द्रमा इति ॥ I. 58.

इत्यादि बन्धपारुष्यं शैथिल्यं च नियच्छति ।

अतो नैनमनुप्रासं दाक्षिणात्याः प्रयुज्यते ॥ I. 60.

The Guṇa called *udāra* is no feature of the collocation like *śleṣa*. It relates to thought and the mode of its expression. When a noble and exalted description suggests a noble and exalted quality of the person or object described, it is called *Udāra* Guṇa. This way of saying, so as to make the thing intended to be said deliver itself by implication or suggestion,

उत्कर्षवान् गुणः कश्चिद्यस्मिन्नुक्ते प्रतीयते ।

is something beyond Guṇa and Alaṃkāra. Nor is the second variety of *udāra*, namely *ślāghya-viśeṣaṇa*, on a par with *śleṣa*. The Guṇa of *kānti* is similarly of a superior nature. It refers to that method of expression wherein the author shows restraint and moderation and avoids hyperboles. The Gauḍa-s on the other hand, love hyperboles.

इदमत्युक्तिरित्युक्तमेतद्गौडोपललितम् । I. 92.

Similarly *samādhi* Guṇa brings in its train *Samāsokti* Alaṃkāra. Thus, an examination of Daṇḍin shows that the

*mārga-s* are characterized not merely by a set of fixed features which pertain to collocation alone. The Guṇa-s mean much more than what they seem to. The Guṇa-s themselves must be clearly understood. Rīti cannot be demeaned by simply saying that it is called forth by a set of more or less fixed literary excellences.

Vāmana began grandly by declaring Rīti as the soul of poetry. He however defined Rīti as *padaracanā*, but qualified it with the word *viśiṣṭā*. Vāmana is the first writer to give a classification of Guṇa-s into those of *śabda* and those of *artha*. The mere excellences of *bandha* are Śabda Guṇa-s; Rīti there is at its lower level. The Artha Guṇa-s lift up Rīti to the higher position. The Artha Guṇa-s are comprehensive and reach up to Rasa. The Artha Guṇa *ojas*, *praudhī* of various kinds, *mādhurya* which is *ukti-vaicitrya*, *śleṣa* which is *ghaṭanā* of various kinds, *kānti* which is brilliancy of Rasa-s—these comprehend poetic expression in all aspects. Vāmana himself emphasizes the Arthaguṇa-s.

तस्याम् अर्थगुणसंपदास्वाद्या । सापीयमर्थगुणसंपद् वैदर्भीत्युच्यते ॥

I. 2. 20, 22.

Thus these so-called Guṇa-s comprehend Bandha-guṇa-s, Alaṁkāra-s and Rasa-s. Demetrius, while describing each style, gave each certain Bandha-guṇa-s, certain kinds of Alaṁkāra-s and certain emotional features also.

Vāmana defined his Guṇa-s in such a way as to enable us to take them as characteristics of the best style of poetry. Guṇa-s which would pertain only to another *mārga* were not brought in by him. So, he could define the Vaidarbhī as the best style by reason of the fullness of all these Guṇa-s in it, *guṇa-sākalya*. So it is that he says that *pāka* or maturity of

expression in Kāvya is the clear and full presence, *sphuṭatva* and *sākalya*, of these Guṇa-s.

This view Vāmana could hold by changing the meaning of some Guṇa-s. To the two Rīti-s, Vaidarbhī and Gauḍī, Vāmana first added a third, the Pāñcālī, another intriguing geographical name. The Gauḍī in Vāmana is not the bad style in Daṇḍin. It is a good style in which all the Guṇa-s of the Vaidarbhī are present; only it sheds some sweetness and delicateness and gains some vigour and forcefulness. The *mādhurya* and *saukumārya* of the Vaidarbhī are replaced by *samāsa-bāhulya* and *ulbaṇa-pada-s*, with a greater degree of *ojas* and *kānti*. The Pāñcālī is the Vaidarbhī devoid of *ojas* and *kānti*.<sup>1</sup> Of these three, Vāmana asks poets to practise and achieve the Vaidarbhī style of poetry.

तासां पूर्वा ब्राह्म, गुणसाकल्यात्, न पुनरितरे स्तोकगुणत्वात् ।

I. 2. 14-18.

From the three Rīti-s in Vāmana, we pass to the four in Rudraṭa. Rudraṭa mentions the Vaidarbhī and the Pāñcālī with a certain kinship which is found even in Vāmana. Rudraṭa however adds a fourth style to go along with the Gauḍiyā. This new fourth Rīti is the Lāṭiyā, another geographical name. The four are thus given in two sets and are, for the first time, definitely dissociated from poets of any parts of the country to which their names refer. Rudraṭa relates them to the theme:

<sup>1</sup> It is noteworthy how the *akṣara-ḍambara* of the Gauḍa-s mentioned by Bāṇa has not changed at all. Cf. *samastātyudbhaṭapadām* . . . *gauḍīyīm api gāyanti*, Vāmana. For the contradiction here on the concept of *ojas* and a full examination of Vāmana's Guṇa-s, see *Bhoja's Śṛṅgāra Prakāśa*, pp. 285-91.

वैदर्भीपाञ्चाल्यौ प्रेयसि करुणे भयानकाद्भुतयोः ।

लटीयागौडीये रौद्रे कुर्याद्यथौचित्यम् ॥ *KAk*, XVI. 20.

While tracing the history of Rīti, we can clearly see how no writer ever missed the idea that the Vaidarbhī stood for a certain sweetness while the Gauḍī was characterized by force and vigour. When the geographical significance of the Vaidarbha-s alone favouring sweetness and its allied Guṇa-s and the Gauḍa-s alone practising *akṣara-ḍambara*, *ojas*, etc. was lost, and all the Rīti-s were practised by all poets of all places, the sweetness of the one and the vigour of the other were thought of in connection with the theme by the same poet who commanded both ways of writing. *Viśaya-aucitya* began to regulate the nature of Rīti in the several parts of a poem. The Rasa-s and the ideas (*artha-s*) pertaining thereto have their own quality of sweetness, vigour, etc. These were studied by Bharata, and by others following him, in the concept of Vṛtti. The Vṛtti was applied from drama to poetry.<sup>1</sup> Kaiśikī is the Vṛtti of Śṛṅgāra and Ārabhaṭī of Raudra, Vīra, Bhayānaka and Bibhatsa Rasa-s. To this Vṛtti, the Rīti came to be related. The sweetness and delicateness associated with the Vaidarbhī made it possible to link it to the Kaiśikī Vṛtti and the Śṛṅgāra Rasa. Śṛṅgāra, Kaiśikī Vṛtti and the Vaidarbhī Rīti went together always. The Gauḍī easily linked itself to Ārabhaṭī Vṛtti and Rasa-s like Raudra. The Pāñcālī and the Lāṭiyā occupied middling positions, the former leaning more to the Vaidarbhī and the latter more to the Gauḍī. Thus the emotional situation came to determine the mode of expression. Hence Bhoja treats of Rīti-s and Vṛtti-s under *anubhāva*. The Vṛtti differs from Rīti as more intimately

<sup>1</sup> See chapter on the history of Vṛtti in Kāvya.

connected with Rasa and its ideas. To the Rasa, Rīti was related on the basis of the verbal expression, the *śabda-saṃghaṭanā*. In this stage, the Guṇa-s, *mādhurya*, etc. which were still the constituents of Rīti, become mere *saṃghaṭanā-dharma-s*. We find the *Locana* saying while stating the *pūrvapakṣa*:

तच्छब्देनात्र माधुर्यादयो गुणाः । तेषां च समुचितचित्तवृत्त्यर्पणे  
यदन्योन्यमेलनक्षमत्वेन पानक इव गुडमरीचादिरसानां संघातरूपतागमनं  
दीप्त-ललित-मध्यम-वर्णनीयविषयं गौडीय-वैदर्भ पाञ्चालदेशहेवाकप्राचुर्य-  
दृशा तदेव त्रिविधं रीतिरित्युक्तम् । p. 6.

As Ānandavardhana says, expression appropriate to Rasa is Vṛtti; the expression of *artha* is the Vṛtti of Kaiśikī, etc.; the expression of *śabda* is the Vṛtti of Upanāgarikā, etc. These Śabda Vṛtti-s, Upanāgarikā, etc. are the Rīti-s.

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान् यस्ता एव वृत्तयो द्विविधाः स्थिताः ॥ III. 33.

तत्र रसानुगुणः औचित्यवान् वाच्याश्रयो व्यवहारः, ता एव  
कैशिक्याद्या वृत्तयः । वाचकाश्रयाश्च उपनागरिकाद्याः । *ibid.*, Vṛtti.

शब्दतत्त्वाश्रयाः काश्चित् अर्थतत्त्वयुजोऽपराः ।

वृत्तयोऽपि प्रकाशन्ते ज्ञातेऽस्मिन् काव्यलक्षणे ॥ III. 53.

Mammatā says under *anuprāsa-jāti-s*:

माधुर्यव्यञ्जकैर्वर्णैरुपनागरिकेष्यते ।

ओजःप्रकाशकैस्तैस्तु परुषा, कोमला परैः ॥ *KPr*, IX. 3.

एतास्त्रिस्रो वृत्तयः (उपनागरिका परुषा कोमला च) वामनादीनां  
मते वैदर्भीगाडीपाञ्चाल्याख्या रीतय उच्यन्ते । *ibid.*, *Vṛtti*.

Siṃhabhūpāla defines Rīti as *pada-vinyāsa-bhaṅgī*, and has three Rīti-s, Komalā, Kaṭhinā and Mīśrā—other names of Vaidarbhī, Gauḍī and Pāñcālī. A late work called *Śṛṅgārasāra* (Madras MS.) follows Siṃhabhūpāla completely, defines Rīti as *pada-vinyāsa-bhaṅgī*, accepts three varieties of it, Vaidarbhī, Gauḍī and Pāñcālī, and calls them Komalā, Kaṭhinā and Mīśrā.

Rājaśekhara's main chapter, the third, on Rīti, called Rītinirṇaya, is lost. Still we gather some of his ideas on Rīti in his description of the legendary *kāvyapuruṣa's* *avatāra* in the beginning of his *Kāvyamīmāṃsā*, as also from his dramas. In his *Kāvyamīmāṃsā*, Rājaśekhara speaks of three Rīti-s in the description of which he introduces a new distinguishing feature, namely the use of *yogavṛtti* in abundance, the same to a less extent, and the use of *upacāra*. These are the features Rājaśekhara attributes to the three:<sup>1</sup>

Gauḍī	Pāñcālī	Vaidarbhī
समास	ईषदसमास	असमास
अनुप्रास	ईषदनुप्रास	स्थानानुप्रास
योगवृत्तिपरंपरा	उपचार	योगवृत्ति

These three Rīti-s, Rājaśekhara relates to the regions whose names they bear. He considers the Vaidarbhī as the best form of poetic style. For he says that when the spouse *sāhitya-vidyā* spoke to the *kāvya-puruṣa* in the Gauḍa style, he was absolutely indifferent; when she talked in the Pāñcālī style, he was

<sup>1</sup> *vide* my article on 'Rīti and Guṇa in the *Agni-purāṇa*' in *IHQ*, X. 4, 767-79.



captivated only to a small extent, *iṣadvaśaṃvadikṛta*; but when both reached the southern region (*dakṣiṇadeśa*) and she spoke in the Vaidarbhī, he became *atyartham vaśaṃvada*. Rājaśekhara pays his tribute to Vaidarbhī poetry by making the *kāvya-puruṣa* and *sāhityavidyā* celebrate their nuptials in the capital of the Vidarbha-s, Vatsagulma.

तत्रास्ति मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्मं नाम  
नगरम् । तत्र सारस्वतेयस्तामौमेयीं गन्धर्ववत्परिणिनाय । p. 10.

In the *maṅgalaśloka* to his *Karpūramañjarī*, Rājaśekhara speaks of three Rīti-s, Vacchomī, Māgadhī and Pāñcālī. This Vacchomī is the Prakrit form<sup>1</sup> of Vātsagulmī, a name for Vaidarbhī given after the capital of the Vidarbha-s, Vatsagulma. Why the Gauḍī has been replaced here by the Māgadhī is not known.

In his *Bālarāmāyaṇa*, Rājaśekhara speaks of the Vaidarbhī twice. In Act III, he says that the quality of *mādhurya* is supreme in the Vaidarbhī and in Act X, that the Vaidarbhī is characterized by *mādhurya* and *prasāda* and that Rasa is dominant in it.

(a) वाग्वैदर्भी मधुरिमगुणं स्यन्दते श्रोत्रलेखम् । III. 14.

(b) कथमयं क्रथकैशिकाधिपतिः—

वाग्देवता वसति यत्र रसप्रसूति-

लीलापदं भगवतो मदनस्य यच्च ।

<sup>1</sup> Instead of thus deriving Vacchomī meaning Vaidarbhī from Vātsagulmī, Vāsudeva, author of the commentary on the *Karpūramañjarī* says:

छद्मच्छब्दोमीशब्दौ 'दाढादयो बहुलम्' इति विदग्धवैदर्भीशब्दयोः साधू ।

प्रेङ्खद्विदग्धवनिताञ्चितराजमार्गं

तत्कुण्डिनं नगरमेष विभुर्बिभर्ति ॥ III. 50.

(c) यत्क्षेमं त्रिदिवाय वर्त्म, निगमस्याङ्गं च यत्सप्तमं

स्वादिष्टं च यदैक्षवादपि रसात्, चक्षुश्च यद्वाङ्मयम् ।

तद्यस्मिन्मधुरं प्रसादि रसवत् कान्तं<sup>1</sup> च काव्यामृतं

सोऽयं सुभ्रु पुरो विदर्भविषयः सारस्वतीजन्मभूः ॥ X. 74.

In his *Viddhaśālabhañjikā*, Rājaśekhara says of this Rīti:

अहो हृद्या वैदर्भी रीतिः, अहो माधुर्यमपर्याप्तम्, अहो निष्प्रमादः  
प्रसादः । p. 40.

Dhanapāla (first half of the 11th cent.) says in the *Tilaka-mañjarī*:

वैदर्भीमिव रीतीनां . . अधिकमुद्भासमानाम् । p. 130.

Śrīharṣa says in his *Naiṣadhiyacarita*:

धन्यासि वैदर्भि गुणैरुदारैः । III. 116.

and again:

गुणानामःस्थानीं नृपतिलकनारीति विदितं

रसस्फीतामन्तस्तव च तव वृत्ते च कवितुः ।

भवित्री वैदर्भीमधिकमधिकण्ठं रचयितुं

परीरम्भक्रीडाचरणशरणामन्वहमहम् ॥ XIV. 91.

<sup>1</sup> It is not known if by this word *kānta*, Rājaśekhara means the *Guṇa kānti* in Daṇḍin or uses it only in a general manner.

Nilakaṇṭhadīkṣita waxes eloquent upon Vaidarbhī and its country in his *Nalacarita-nāṭaka*, Act III:

सरस्वती—सन्त्वज्ञाः सन्तु बुधाः सन्तु पुमांसः स्त्रियश्च वा सन्तु ।  
स स रसिकः कविरधुना जज्ञे यो यो जनो विदर्भेषु ॥

सावित्री—प्रागेव खलु ते विदर्भा इत्येव हृदयं प्रकृष्टमुत्कण्ठते । किं पुनः  
अनुमताया इव भगवतापि । यत्र सा वैदर्भी रीतिः—

आदिः स्वादुषु या, परा कवयतां काष्ठा यदारोहेण  
या ते निःश्वसितं, नवापि च रसा यत्र स्वदन्तेतराम् ।  
पाञ्चालीति परम्परापरिचितो वादः कवीनं परं  
वैदर्भी यदि सैव वाचि किमितः स्वर्गोऽपवर्गोऽपि वा ॥

To return to Rājaśekhara, he has the following additional remarks about the literary habits of the poets of different places:

तत्र दयितसुवृत्तयो विदर्भाः । वल्लभसमासवृत्तयो गौडाः । प्रिय-  
तद्धिता दाक्षिणात्याः । कृत्प्रयोगरुचय उदीच्याः । अभीष्टतिङ्वृत्तयः सर्वेऽपि  
सन्तः । *KM*, p. 22.

The basis of each of these statements is not exactly known. We know only, from Dāṇḍin, that the Gauḍa-s loved *samāsa* and that the remark about the Dākṣiṇātya-s' love for *taddhita* is borrowed from Patañjali. Further, we do not exactly know what Rājaśekhara means by mentioning separately Vaidarbha-s and Dākṣiṇātya-s. Perhaps, the latter are people further south or those in the south other than the Vaidarbha-s.

In a verse on poet Bāṇa and poetess Śilābhāṭṭārikā, Rājaśekhara gives a new definition of the Pāñcālī, the basis for which is also not known. He says in it that the Pāñcālī is the style in which *śabda* and *artha* are evenly matched.

शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते ।

शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि ॥

In his *Bālarāmāyaṇa*, however, Rājaśekhara gives Pāñcālī a characteristic opposed to this balanced importance of *śabda* and *artha*. He says there that the Pāñcālī-s revel more on the side of recondite ideas from Śāstra-s and from the world, rather than on excellence in the use of words.

यत्रार्थे न तथानुरज्यति कविः ग्रामीणगीर्गुम्फने

शास्त्रीयासु च लौकिकीषु च यथा भव्यासु नन्योक्तिषु ।

पाञ्चालाः . . .

He does not speak of the style of the Lāṭa-s (*Lāṭī*) but only of their love of Prakrit; but he speaks of a peculiar style for Mithilā. Thus he speaks of a Maithilī style:

(i) यत्रार्थातिशयोऽपि सूत्रितजगन्मर्यादया मोदते

(ii) सन्दर्भश्च समासमासलवदप्रस्तारविस्तारितः ।

(iii) उक्त्योगपरंपरापरिचिता काव्येषु चक्षुष्मतां

सा रम्या नवचम्पकाङ्गि भवतु त्वन्नेत्रयोः प्रीतये ॥ X. 95.

The Maithilī is here said to be characterized by three qualities:

(i) अर्थातिशयेऽपि जगन्मर्यादानतिक्रमणम्

i.e. avoiding *atyukti-s* or flat hyperboles. This is Daṇḍin's and Bhoja's *kānti* of the Vaidarbhī:

कान्तं सर्वजगत्कान्तं लौकिकार्थानतिक्रमात् । I. 85.

(ii) This seems to be sparse use of compounds.

(iii) *Yogaparamparā*<sup>1</sup> which is given in his *KM* as characterizing the Gaudī.

The country of Mithilā is nowhere mentioned in connection with the Rīti-s, except perhaps by one writer, Śrīpāda, quoted by Keśava in *Alaṃkāraśekhara*, who says that the Maithilī has, like the Vaidarbhī, few compounds.

तदेत्सुपलवयन्ति श्रीपादाः—

गौडी समासभूयस्त्वाद् वैदर्भी च तदल्पतः ।

अनयोः संकरो यस्तु मागधी सा(ना?)तिविस्तरा ॥

गौडीयैः प्रथमा, मध्या वैदर्भीः, मैथिलैस्तथा ।

अन्यैस्तु चरमा रीतिः स्वभावादेव सेव्यते ॥ p. 6.

<sup>1</sup> *vide* appendix on Rīti in the *Agni-purāṇa*. The use of the feature *yogacvṛtti*, *upacāra*, etc. in distinguishing styles is found in Rājaśekhara, Bhoja, *Agni-purāṇa* and Bahurūpamiśra. The last says in his commentary on the *Daśarūpaka* (Madras MS.):

एतासां चतसृणां च रीतीनां (1) समासतारतम्यात् (2) उपचारतारतम्यात् (3) बन्धसौकुमार्यादितारतम्यात् (4) अनुप्रासभेदात् (5) योगादिभेदाच्च परस्परभेद इत्यनुसंधातव्यमिति ।

The *Sāhityamīmāṃsā* refers to the distinction of the Rīti-s on the basis of these four features, but rejecting these, accepts only the feature of *saṃāsa*, the first, as the basis of the distinction, a view which follows Rudraṭa (p. 87). The work notes also that Bhāmaha has no fancy for the Rīti-s.

From this remark of Śrīpāda, we understand that the Maithilī is the Māgadhī,<sup>1</sup> the Māgadhī which, along with the Pāñcālī and the Vaidarbhī (Vacchomī), is mentioned by Rājaśekhara in his *maṅgalaśloka* to the *Karpūramañjarī*. Bhoja's *Sarasvatī-kaṇṭhābharaṇa* gives an absurd definition of Māgadhī as a Khaṇḍarīti, formed when the Rīti begun is left off! (*pūrvārīter anirvāhaḥ khaṇḍarītis tu māgadhī*). This Māgadhī may or may not have been mentioned in the lost Rīti chapter of the *KM*. But in the available portion, Rājaśekhara accepts only three Rīti-s and they are the Vaidarbhī, Gauḍīyā and Pāñcālī. He says again in his *KM* (p. 31):

तन्मानुषमिति व्यपदिशन्ति । तच्च त्रिधा रीतयस्त्रयेभ्यः । तदाहुः—

वैदर्भी गौडीया पाञ्चाली चेति रीतयस्तिस्रः ।

आसु च साक्षान्निवसति सरस्वती तेन लक्ष्यन्ते ॥

Bhoja added two more Rīti-s to Rudraṭa's four, the Āvantī-kā and the Māgadhī. The latter, as found in Rājaśekhara, Śrīpāda and Bhoja, has been noticed already. It is only the Āvantī that is absolutely new. The classification and description of these in Bhoja's *SKĀ* are very mechanical, arbitrary and unreal. It seems to be idle to examine Bhoja's Lāṭīyā, Māgadhī and Āvantī. All that can be said is that the complacent creation of geographical names was in fashion amongst these writers.<sup>2</sup>

<sup>1</sup> It may be suggested that the mention of Māgadhī is due to the author being a Buddhist; the Buddha spoke in *māgadhī bhāṣā*.

<sup>2</sup> The following is a summary of the views of other minor writers on Rīti. The older Vāgbhaṭa accepts only the Vaidarbhī and the Gauḍī, one without any compounds and the other with compounds (p. 61). The younger Vāgbhaṭa recognizes the three Rīti-s, Vaidarbhī, Gauḍīyā and Pāñcālī, and defines them as

The treatment of style on the basis of theme is not absent from western criticism. Aristotle says that style should vary and thus be in accordance with emotion. 'But the style

dominated respectively by the three Guṇa-s, *mādhurya*, *ojas* and *prasāda* (p. 31). Siṃhabhūpāla (*RAS*) accepts the Vaidarbhī, the Gauḍīyā, and the Pāñcālī. He borrows from Daṇḍin for defining the Vaidarbhī; the two differences here are that he makes the *rasa* in Daṇḍin's *madhuraṃ rasavad vāci*, the nine Rasa-s and takes the first case of *udāra* as Dhvani. He calls the Vaidarbhī, *komalā*; Gauḍī, *kaṭhinā*; and the Pāñcālī, *miśrā*. Leaving the *Miśrā*, he contrasts the other two: *komalā* × *kaṭhinā*; *asamāsa* × *dirghasamāsa*; *prasāda* × *asphuṭabandha*; *aniṣṭhurākṣara* × *niṣṭhurākṣara*; *pṛthakpadatva* × *granthilātva*. Under *Miśra* Rīti-s, he recognizes a Rīti for every province, Āndhrā, Lāṭī, Saurāṣṭrī, etc. (p. 69). The *Camatkāra-candrikā* of Viśveśvara (Delhi ed.), who wrote in Siṃha's court, casts away the old names, defines Rīti as *padaghaṭanā* and gives four kinds of it, the only feature of differentiation accepted being *samāsa-asamāsa*, *madhyasamāsa*, *atidirghasamāsa* and *miśra* (pp. 95-9). This position corresponds to Rudraṭa's which distinguishes Rīti-s on *samāsa* only, gives Vaidarbhī as the Rīti of the collocation free from compounds and gives three Rīti-s, Pāñcālī, Lāṭīyā and Gauḍīyā for the collocations with *laghu*, *madhya* and *āyata samāsa*-s (II. 3-6). Vidyānātha considers Rīti as *ātmotkarṣāvahavabhāva* of the Kāvya. See also *Sāhityakāumudī* of Arkaśūri, p. 11: *svabhāvair iva rītibhiḥ*. Tippabhūpāla, at the end of his commentary on Vāmana, considers Rīti as the life-breath of poetry: *asavo rīlayaḥ* (VV ed., p. 193). The only later writer, who still called Rīti the *ātman* of poetry following Vāmana, even when *Rasa* and *Dhvani* were ruling for long, is Amṛtānandayogin who says: *rītirātmātra* (*Alaṅkārasaṃgraha*, ch. 5). This author treats of *Rasa* and *Dhvani* also. Keilhorn's Central Provinces' Catalogue, p. 104, mentions a work called *Rītirvṛttī-lakṣaṇa* by Viṭṭhaleśvara or Viṭṭhaladīkṣita, which would be the only post-Ānandavardhana work of its kind, if it is a complete work by itself, devoted exclusively to a consideration of Rīti along with the allied Vṛtti. Even then this tract must have

expressive of feeling, suppose the case be one of assault in the style of a man in passion; . . .’ ‘A style of exultation for praise; a style with submission if in pity.’ ‘But *compound words* and plurality of epithets and foreign idioms are appropriate chiefly to one who speaks under the excitement of some passion. . .’ This style of a man in passion and a situation of assault, in which Aristotle mentions compound words as proper is an *ojas*-dominated Rīti, like Daṇḍin’s Gaudī, *samāsabhūyiṣṭha*. Aristotle says elsewhere that ‘of various kinds of words, the compounds are best adapted to dithyrambs’,

dealt with Rīti and Vṛtti only as accepted in the scheme of Rasa and Dhvani.

Siṃhadevaṅgaṇi, commentator on the *Vāgbhaṭālaṃkāra*, speaks in three verses at the end of his commentary, of Lāṭī (*hāsyā*), Pāñcālī (*karuṇa* and *bhayānaka*), Māgadhi (*śānta*), Gaudī (*vīra* and *raudra*), Vacchomī (*bībhatsa* and *adbhuta*) and Vaidarbhī (*śṛṅgāra*). We do not know how Vacchomī is different from Vaidarbhī and how Vacchomī is suited to *bībhatsa* and *adbhuta* ! In the next verse he gives, following Rudraṭa, the Pāñcālī as having two or three words in a compound, Lāṭī five or seven and Gaudī as many words as possible in a compound. The last verse is very puzzling:

प्रथमपदा वत्सोमी त्रिसमपदा च मागधी भवति ।

उभयोरपि वैदर्भी मुहुर्मुहुर्मोषणं कुरुते ॥

Haṃsamiṭṭhu’s *Haṃsaviḷāsa* speaks of the Lāṭī (*hāsyā*), Pāñcālī (*karuṇa* and *bhayānaka*), Māgadhi (*śānta*), Gaudī (*vīra* and *bhayānaka*), Vātsoma-deśodbhavā (*bībhatsa* and *adbhuta*) and Vaidarbhī (*śṛṅgāra*) (ch. 46, p. 269). The expression *vātsoma-deśodbhavā* is quite correct and the editor need not have added a query here; it means the Vacchomī which Rājaśekhara’s *Karpūra-mañjarī* mentions; but the *Haṃsaviḷāsa* is wrong when it speaks of a Vaidarbhī in addition, for the Vacchomī is the same as the Vaidarbhī; and it is also wrong to assign to the Vacchomī the Rasa-s, Bībhatsa and Adbhuta.



which are hymns to Bacchus, the wine-god, enthusiastic, wild and boisterous. *Samāsa* gives the necessary *ojas* to such a style.

Speaking of the style called 'the Elevated', Demetrius says that there are certain subjects with the quality of elevation to which that style is suited. Such are subjects like scenes of battle. Surely these cannot be treated in the styles called 'the Plain' and 'the Elegant'. They must be rendered in the styles called 'the Elevated' and 'the Forcible'. Demetrius speaks of the *varṇa-dhvani* of Ānandavardhana in this connection, of how *śruti-duṣṭa*, the syllables *śa*, *ṣa*, *ra*, etc., is promotive of Raudra Rasa. Demetrius remarks that though *violence* (*śruti-duṣṭa*) is a fault of composition, it is a necessary feature of the forcible style, since 'words hard to pronounce are forcible as uneven roads are forcible'. Even as the Sanskrit Ālaṃkārika-s speak of the Vaidarbhī for Śṛṅgāra Rasa, Demetrius gives the Elegant as the style for elegant and graceful subjects like Śṛṅgāra. He says: 'The materials of grace are the gardens of nymphs, etc.' One of the two deciding factors in 'the Grand style', M. Murry says, is the theme, the other factor being vocabulary. In connection with the theme, 'the nature of the plot or muthos', he observes that the Grand style is adopted if superhuman or majestic figures are involved. 'If the characters of the plot are superhuman and majestic, it seems more or less necessary that their manner of speech should differ from that of ordinary dramatic poetry by being more dignified...' (*Problem of Style*, p. 140). 'The poet heightens the speech of his superhuman characters in order that they may appear truly superhuman' (ibid., p. 141). This is clearly a case of theme being a regulator (*niyāmaka*) of style, a case of standardized style, 'a technical poetic device for a particular end' as Murry says of the Grand style. Thus, the linking of style to theme is not absent from western criticism.

It is remarkable that there should be many points of similarity between western writers on the subject of style and Sanskrit Ālaṁkārika-s. Murry says in his *Problem of Style*: 'In the course of the approach, I examined two qualities of style which are not infrequently put forward as essential, namely *the musical suggestion of the rhythm* and *the visual suggestion of the imagery*, and I tried to show that these were subordinate. On the positive side, I tried to show that the essential quality of style was *precision*: that this precision was not intellectual, not a precision of definition, but of *emotional suggestion*. . .' (p. 95). The musical qualities of rhythm, etc. in the word-structure come under *śabda-guṇa* and *śabdālaṁkāra* and the visual suggestion of imagery is *artha-guṇa* and *arthālaṁkāra*. These two, of the realm of *vācya-vācaka*, are but the means, the vehicle, i.e. subordinate as Murry says. The emotional suggestion of Murry is *rasa-dhvani* and precision thereof is served by *rasaucitya*. The second *mādhurya* of Daṇḍin, namely *anuprāsa*—*varṇāvṛttir anuprāsaḥ pādeṣu ca padeṣu ca*, (I. 55) *yayā kayācīc chrutyā yat*, etc.—corresponds to the fourth point mentioned by R. L. Stevenson in his essay on the 'Technical Elements of Style', namely 'contents of the phrase'. He makes a detailed study and analysis and tabulates the consonantal sound effects of many passages. He gives this as a quality of a master of style. Daṇḍin says that when this *śrutyānuprāsa* is left and *ulbaṇānuprāsa* is resorted to by the Gauḍa-s, harshness, *bandha-pāruṣya* and another flaw, *śaithilya*, result. The concatenation becomes hardly pronounceable (*kṛcchrodya*).

शिथिलं मालतीमाला लोलालिकलिला यथा ॥

अनुप्रासधिया गौडैस्तदिष्टं बन्धगौरवात् ॥

वैदर्भैर्मालतीदाम लङ्घितं अमरैरिति । I. 43-4.

इत्यादिवन्धपारुष्यं शैथिल्यं च नियच्छति ।

अतो नैनमनुप्रासं दाक्षिणात्याः प्रयुज्जते ॥ *ibid.*, 60.

दीप्तमित्यपरैर्भूम्ना कृच्छ्रोद्यमपि बध्यते ।

न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणादिति ॥ *ibid.*, 72.

Stevenson thus concludes his section on 'contents of the phrase': 'To understand how constant is this preoccupation of good writers, even where its results are least obstrusive, it is only necessary to turn to the bad. There indeed you will find cacophony supreme, the rattle of incongruous consonants only relieved by jaw-breaking hiatus, and whole phrases not to be articulated by the powers of man.' R. L. Stevenson speaks in this essay of his of *śamatā*, *vaiśamya*, *prasāda* and 'caville', i.e. the *anarthaka-pada-s* or *aprayojaka-pada-s* of Vāmana which hinder *prasāda* (*arthasya vaimalyam prayojaka-mātrapadaparigrahe prasādah*, III. 3. 3) and Mahimabhaṭṭa's *avakara*. Ideas found in Pater's exposition of style also have correspondences with ideas on Guṇa, Alaṃkāra and Alaṃkāraucitya found in Sanskrit works. Schopenhauer, in an essay on authorship and style, while dealing with the latter subject, gives certain concrete features of a good style of writing, judged to be good by reason of the presence of those features. According to him thoughts must get their clearest, finest and most powerful expression; thus, three qualities are emphasized by him: clarity and beauty, the sum total of these two, the power. In clarity is comprehended chiefly the virtue of simplicity which means the expression of thoughts 'as purely, clearly, definitely and concisely as ever possible'. This is secured by the use of words which are precise and which mean neither more nor less, which neither mean the thing vaguely nor mean something different. Grammatical precision and enough words are

necessary. Clarity and grammar must not be sacrificed for the sake of brevity. Says Schopenhauer: 'On the other hand one should never sacrifice clearness, to say nothing of grammar, for the sake of being brief. . . . And this is precisely what false brevity nowadays in vogue is trying to do, for writers not only leave out words that are to the purpose, but even grammatical and logical essentials.' Compare Daṇḍin's Guṇa, *arthavyakti*, which he defines as Aneyārthatva. It is a grammatical and logical necessity. In its absence, in the absence of words grammatically and logically essential, we have the *doṣa* called *neyārthatva*.

अर्थव्यक्तिरनेयत्वमर्थस्य हरिणोद्धृता ।

भूः खुरक्षुण्णनागासृग्लेहितादुदधेरिति ॥

नेदृशं बहुमन्यन्ते मार्गयोरुभयोरपि ।

न हि प्रतीतिः सुभगा शब्दन्यायविलङ्घिनी ॥ *KA*, I. 73, 75.

Not saying what must be said, out of a mistaken sense of brevity, is a kind of *vācyaṭvacaṇa* according to Mahimabhaṭṭa. Similarly, simplicity and precision are lost by adding things and words which are unnecessary. This is Mahimabhaṭṭa's *avācyaṭvacaṇa*.

इत्यत्र समासान्तर्गतेन वदनशब्देन एकेनैव वदने वाच्ये यद्  
बहुभिः शब्दैः तस्य वचनं, सोऽवाच्यवचनं दोषः । p. 107.

These words are superfluous and are due to poverty of thought or an ambition to write a grand style. These merely fill so much of space still vacant in a verse (*pādaṭpuraṇa*). Schopenhauer says: 'If words are piled up beyond this point they

make the thought that is being communicated more and more obscure. To hit that point is the problem of style and a matter of discernment; for every superfluous word prevents its purpose being carried out.' This is exactly what Vāmana means by his Artha-guṇa *prasāda* which is the use of words exactly sufficient for conveying the idea.

अर्थवैमल्यं प्रसादः । अर्थस्य वैमल्यं प्रयोजकमात्रपदपरिग्रहे प्रसादः ।  
यथा—‘सवर्णा कन्यका रूपयौवनारम्भशालिनी ।’ विपर्ययस्तु ‘उपास्तां  
हस्तो मे विमलमणिकाञ्चीपदमिदम्’ । काञ्चीपदमित्यनेनैव नितम्बस्य  
लक्षितत्वात् विशेषणस्य अप्रयोजकत्वमिति । III. 3.

Other Sanskrit writers also have dealt with *aprayojaka* or useless epithets and words which do not nourish the idea but are mere verbiage affected for attaining a grandiose style and adopted to cover poverty of idea and imagination. These words, Mahimabhaṭṭa calls *apratibhodbhava* and *avakara*. To Mahimabhaṭṭa, these out-of-place words are the literary *apaśabda-s*.

अस्मान् प्रति पुनः अविषये प्रयुज्यमानः शब्दः अपशब्द इति ।

p. 121.

Schopenhauer condemns indefiniteness, vague words and the enveloping of trivial ideas in the most outlandish, artificial and rare phrases. Compare Daṇḍin: *vyutpannam iti gauḍīyair nātirūḍhamapiṣyate*. *Prasāda* is the use of well-known words which easily yield their sense; that as against this, certain writers think that they must look learned and, in the words of Schopenhauer, ‘resent the idea of their work looking too simple’ and resort to lexicographical rarities. Schopenhauer speaks of two styles, one good and the other bad, the former

being characterized mainly by simplicity, clarity and precision, and the latter by prolixity, vagueness and the pomp of words. He seems to describe Daṇḍin's Vaidarbhī and Gaudī. Of those who favour the latter, Schopenhauer says that they 'delight in bombast', that their writing is generally 'in a grand puffed up [*dipta* of Daṇḍin], unreal, hyperbolic [Daṇḍin's *atyukti*, the reverse of the *saukumārya* Guṇa] and acrobatic style' (*prahelikāprāya* says Bhāmaha). Daṇḍin condemns not only Ulbaṇa *anuprāsa* (*śabdālaṁkāra*) and *yamaka* which is *duṣkara* and *naikānta-madhuira*, but also *arthālaṁkāra-ḍambara*. He prefers delicateness, fineness and natural grace which give poetry a power which no rhetorical ornament can ever impart to it.

इत्यनूर्जित एवार्थो नालंकारोऽपि तादृशः ।

सुकुमारतर्यवैतद् आरोहति सतां मनः ॥ *KA*, I. 71.

Compare Schopenhauer: 'An author should guard against using all unnecessary rhetorical adornment, all useless amplification, and in general, just as in architecture, he should guard against an excess of decoration, all superfluity of expression—in other words, he should aim at chastity of style. Everything redundant has a harmful effect. The law of simplicity and naïveté applies to all fine art, for it is compatible with what is most sublime.'

It shall be considered now whether the linking of Rīti to the poet and his character and the idea of the infinity of Rīti is or is not present in Sanskrit Alaṁkāra literature. Aristotle described only one good style and its qualities and contrasted it with a bad style called the Frigid which overdid ornamentation. He refuted also others who spoke of different styles such as the Agreeable. He argued that there was no end when one began attributing to styles all sorts of ethical qualities like

restraint, etc. An emphasis on the relation of style to the author makes it impossible to speak of style in general or define its features. Only a few concrete qualities related to the actual *śabda-s*, the *saṃghatanā*, *pada-s* and *varna-s*, and to the theme can be considered while defining or classifying style. Thus, previous to Aristotle, some had spoken of the Agraceable style. After Aristotle, some were speaking of three styles, Grave, Medium and Attenuate, to suit the threefold purpose of oratory, moving, pleasing and pleading. Just before Demetrius wrote, some held styles to be two, the Plain and the Elevated. Demetrius added two more, the Elegant and the Forcible. Plainness stood against elevation. A style is specially decorated for effect or is plain. From another point of view, styles can be classified into two, the Elegant (or graceful) and the Forcible. It is not one principle of classification that gives us these four styles. The Plain may be elegant or forcible; the elevation given to a style may be elegant or forcible. But naturally, plainness and elegance go together and so also elevation and force. The Plain and the Elegant of Demetrius are represented by Vaidarbhī in Sanskrit. The Elevated and the Forcible correspond to the good Gaudī found envisaged in Bhāmaha, the Frigid and the Affected styles in Demetrius being the bad Gaudī in Daṇḍin. The two correspond to Sukumāra and the Vicitra Mārga-s in Kuntaka. *Saukumārya* and *ojas*—Plainness and Elegance, Elevation and Force—these finally give us two Rīti-s. Bhaṭṭa Nṛsiṃha, a commentator on Bhoja's *Sarasvatikaṇṭhābharāṇa* says that of the Guṇa-s of Daṇḍin, two are important, *saukumārya* and *ojas*, they being the *asādhārāṇa-guṇa-s* of the two Mārga-s.

तेषु (गुणेषु) अत्र सौकुमार्यम् ओजश्च द्वयोरप्यसाधारणो गुणः ।  
इतरे तु प्रायशः साधारणाः । Madras MS., p. 11.

This final analysis of style into two is neither impossible nor absurd. While treating of the formal element in literature in ch. IV of his work *Some Principles of Literary Criticism*, Winchester has the following: 'But while individuality is not to be classified, it may be said that there are, in general, two opposite tendencies in personal expression: on the one hand to clearness and precision; on the other to largeness and profusion. The difference between the two may be seen by comparing such poetry as that of Matthew Arnold with that of Tennyson or such prose as that of Newman with that of Jeremy Taylor. Minds of one class insist on sharply divided ideas, on clearness of image, on temperance, and precision of epithet. Their style we characterize as chaste or classic. The other class have a great volume of thought, but less well-defined; more fervour and less temperance of feeling, more abundant and vivid imagery, more wealth of colour, but less sharpness of definition. Their thoughts seem to move through a haze of emotion and often through a lush growth of imagery. They tend to be ornate and profuse in manner, eager in temper; they often produce larger and deeper effects, but they lack restraint and suavity. It is a contrast not peculiar to literature, but running through all forms of art. . . . The one makes upon you the impression of greater delicacy, temperance, charm; the other, the impression of greater mass, complexity, power. We are not called upon to pronounce either manner absolutely better than the other; . . .' The last sentence here echoes Bhāmaha's attitude towards the distinction of style into *Vaidarbhī* and *Gauḍī* and the claim of superiority for the former. From this passage, it is also seen that despite the infinite variety of writers' personality, it is yet possible and sensible too to find two broad divisions, one favouring virtues of subdued beauty and the other, exuberance; that a subjective and



personal basing of style does not preclude the possibility of a classification or definition of style. In this passage of Winchester again, it seems as if Kālidāsa's style is described and contrasted with that of Bhavabhūti and Bāṇa; it looks as if good Vaidarbhī and a good handling of the Gauḍī are considered here; we are clearly reminded of Kuntaka's two Mārga-s, the Sukumāra and the Vicitra, the one dominated by beauty that is mainly natural (*sahaja-śobhā*) and the other by ornamentation (*āhārya-śobhā*), the one in *svabhāva-ukti* and *rasa-ukti*, and the other in *vakrokti*, the one displaying greater *śakti* and the other, greater *vyūtpatti*. While the former style is a rare gift, it is very difficult to be successful in the latter; for the path of ornamentation and elevation has many pitfalls, including frigidity, artificiality and ornateness. Says Kuntaka:

सोऽतिदुःसंचरो येन विदग्धकव्यो गताः ।

खड्गधारापथेनेव<sup>1</sup> सुभटानां मनोरथाः ॥ *VJ*, I. 43.

See *Vṛtti* also, p. 58. Hence it is that critics do not favour it. It is the deterioration of Vicitramārga that is Daṇḍin's Gauḍī. It is because of this difficulty that Demetrius's Elevated and Forceful styles become, in the hands of lesser artists, the Frigid and the Affected styles. Hence it is that the critics always prefer the former. Says Winchester: 'But it would seem that, in literature at least, the classic manner is the culmination of art. Precision, in the wide sense, must be the

<sup>1</sup> Strangely enough, Padmagupta calls the Vaidarbhī the 'sword-edge path', *nīstriṃśadhārāmārga*:

तत्त्वस्पृशस्ते कवयः पुराणाः श्रीभर्तृमेण्डप्रमुखा जयन्ति ।

निर्लिङ्गशधारासदृशेन येषां वैदर्भमार्गेण गिरः प्रवृत्ताः ॥

*Navasāhasāṅkacarita*, I. 5.

highest virtue of expression; and it is this precision, combined with perfect ease, that constitutes the classic manner. Individual tastes may justly differ; but the ultimate verdict of approval will be given to that style in which there is no overcolouring of phrase, no straining of sentiment; which knows how to be beautiful without being lavish, how to be exact without being bald; in which you never find a thicket of vague epithet.' It is of this style, called by him Sukumāra, that Kuntaka says:

सुकुमाराभिधः सोऽयं येन सत्कवयो गताः ।

मार्गेणोत्कुलकुसुमकाननेनेव षट्पदाः ॥ १७, I. 29.

Kuntaka is the greatest exponent of the Rīti. That it comprehends all aspects of expression has been well realized by him. He casts off the old names which have geographical associations, dead for a long time, and forges new nomenclature on the basis of a fundamental classification of the manners of expression, on the basis of the more prevalent tendencies among masters in Sanskrit literature. He also shows how each Mārga or Rīti or style is characterized not by certain *bandhaguṇa*-s only, but by a certain attitude in using Alaṁkāra-s and delineating Rasa-s also. Above all, he is the only Sanskrit writer who realized very strongly the final basis of style in the character of the poet and consequently related Rīti to the writer.

Kuntaka first refers to the geographical Rīti-s, Vaidarbhī, Gauḍī and Pāñcālī. He says that old writers give these three Rīti-s and call them *uttama*, *madhyama* and *adhama*. This point of view Kuntaka objects to, for styles of poetry dependent for their origin on poetic genius and craftsmanship, upon *śakti* and *vyutpatti* in poets, cannot be spoken of like certain

kinds of *desācāra* like marriage, permissible or obtaining in certain parts of the land.

न च विशिष्टरीतियुक्तत्वेन काव्यकरणं मातुलेयभगिनीविवाहवद् देशधर्म-  
तया व्यवस्थापयितुं शक्यम् । देशधर्मो हि वृद्धव्यवहारपरंपरामात्रशरणः  
शक्यानुष्ठानतां नातिवर्तते । तथाविधकाव्यकरणं पुनः शक्त्यादिकारणकलाप-  
साकल्यमपेक्ष्य(क्ष)माणं न शक्यते यथाकथंचिदनुष्ठातुम् । न च दाक्षिणात्य-  
गीतविषयसुस्वरतादिध्वनिरामणीयकवत् तस्य स्वाभाविकत्वं वक्तुं पार्यते ।  
तस्मिन् सति तथाविधकाव्यकरणं सर्वस्य स्यात् । किंच शक्तौ विद्यमानायामपि  
व्युत्पत्त्यादिः आहार्यकारणसम्पत् प्रतिनियतदेशविषयतया न व्यवतिष्ठते,  
नियमनिबन्धनाभावात्, तत्र अदर्शनादन्यत्र च दर्शनात् । pp. 45-6.

Then Kuntaka criticizes the view that holds these three Riti-s as *uttama*, *madhyama* and *adhama*. If the Gauḍī and the Pāñcālī are not good, why treat of them in the *śāstra*?

न च रीतीनां उत्तमाधममध्यमत्वभेदेन त्रैविध्यमवस्थापयितुं न्याय्यम् ।  
यस्मात् सहृदयः ह्लादकारिकाव्यलक्षणप्रस्तावे वैदर्भीसदृशसौन्दर्यासंभवात् मध्य-  
माधमयोरुपदेशवैयर्थ्यमायाति । परिहार्यत्वेनाप्युपदेशः न युक्ततामालम्बते,  
तैरेव अनभ्युपगमात् । न च अगतिः कतिन्यायेन यथाशक्ति दरिद्रदानादिवत्  
काव्यं करणीयतां अर्हतां(?) अर्हति । p. 46.

If, however, the names Vaidarbhī, etc. are meant only as names and do not mean any geographical connection with poetry, Kuntaka has no objection.

तदेवं निर्वचनसमाख्यामात्रकरणकारणत्वे देशविशेषाश्रयणस्य वयं न  
विवदामहे । <sup>1</sup> p. 46.

<sup>1</sup> This paragraph is concluded by Kuntaka with the words: *adalam anena niḥsāravastu-parimalanavyasanena*. On the basis of this,

Kuntaka then gives his idea of Rīti that it is based on the character of the poet, *kavi-svabhāva*. He accepts that this *kavi-svabhāva* is infinite, but generally speaking, he says that three main types can be indicated.

यद्यपि कविस्वभावभेदनिबन्धनत्वाद् अनन्तभेदभिन्नत्वमनिवार्यं तथापि परिसंख्यातुम् अशक्यत्वात् सामान्येन त्रैविध्यमेवोपपद्यते । p. 47.

The three styles thus indicated by him are the graceful, the striking and the mixed, *sukumāra*, *vicitra* and *madhyama*. The *sukumāra* is the style of certain poets of a similar temperament and it is suited to certain situations. Similarly the *vicitra*. The third combines the features of both the styles. All the three are beautiful and have their own charm. It is absurd to suppose that one is good, the other bad or the third passable.

तथा च रमणीयकाव्यपरिग्रहप्रस्तावे स्वभावसुकुमारस्तावदेको राशिः, तद्व्यतिरिक्तस्य अरमणीयस्य अनुपादेयत्वात् । तद्व्यतिरेकी रामणीयकविशिष्टो विचित्र इत्युच्यते । तदेतयोर्द्वयोरपि रमणीयत्वाद् एतदीयच्छायाद्वितयोपजीविनोऽस्य रमणीयत्वमेव न्यायोपपन्नं पर्यवस्यति । तस्मादेतेषाम् अस्वलितस्वपरिस्पन्दमहिम्ना तद्विदाह्यादकारित्वपरिसमाप्तेः न कस्यचिन्न्यूनता । p. 47.

Raleigh, in his book on Style, speaks of the 'soul' in style. He quotes Pater who says, 'As a quality of style, soul is a fact.' What is this soul? Raleigh interprets it as 'spirit'. He says in this connection: 'Ardent persuasion and deep feeling enkindle words, so that the weakest take glory.' This

Dr. S. K. De says in *Sk. Poe.*, vol. II. p. 386, that Kuntaka was an advocate of the Alaṁkāra school and meant to make light of the Rīti. For a correct statement of Kuntaka's view on Rīti, however, see the same writer's Introduction to his ed. of the *Vakroktijivita*, pp. xxxii-xxxiii.

is the quality of sincerity he speaks of earlier. Analysed, this resolves into an emphasis on *Rasa* and the writer's attention to its supreme expression. There is another sincerity which is artistic perfection and which sometimes modifies the sincerity of emotion. In the former case, the poet is true to *Rasa* and *Bhāva*, and only to them. In the latter case, he thinks of how best to present that feeling in a setting of words. This anxiety for artistic perfection calls forth style, figures, etc. Those who are impelled by the latter, the artistic sincerity, are followers of the *Vicitra Mārga*. Those who are absorbed in the *Rasa* and *Bhāva* and present them in their own glory are followers of the *Sukumāra Mārga*. Ideas and words for these poets sprout out of an ever-fresh imagination; there is always enough effortless ornament; the natural beauty of things is preferred to artificial adornment; establishing an emotional appeal at every step, it is of unpremeditated grace.

अम्लानप्रतिभोद्भिन्ननवशब्दार्थबन्धुरः ।

अयत्नविहितस्वल्पमनोहारिविभूषणः ॥

भावस्वभावप्राधान्यन्यकृताहार्यकौशलः ।

रसादिपरमार्थज्ञमनःसंवादसुन्दरः ॥

अविभावितसंस्थानरामणीयकरञ्जकः ।

विधिवैदग्ध्यनिष्पन्ननिर्माणातिशयोपमः ॥

यत्किंचनापि वैचित्र्यं तत्सर्वं प्रतिभोद्भवम् ।

सौकुमार्यपरिस्पन्दस्यन्दि यत्र विराजते ॥

सुकुमराभिधः सोऽयं येन सत्कवयो गताः ।

मार्गेणोत्कल्लुसुमकाननेनेव षट्पदाः ॥ *VJ*, I. 25-9.

The main feature of this style is that whatever beauty it possesses is all natural (*sahaja*); poetic genius and imagination

and not pure craftsmanship and scholarship form the basis of this style. The things of the world and Rasa and Bhāva are given in all the beauty of their very nature and this spontaneous expression is not refashioned in the workshop of figures.

That such a definition of style is all-comprehensive need not be pointed out. But Kuntaka also speaks of certain Guṇa-s as characterizing his Mārga-s. Of the Sukumāra Mārga he says, *mādhurya* is the first Guṇa. It is defined as the uncompounded use of words and a certain grace of the *śabda* and *artha*, *padānām asaṁastatvam* and *śabdārtharamaṇīyatayā vinyāśavaicitryam*. The insistence on *mādhurya* as the use of *asaṁastapada-s*<sup>1</sup> is for securing clarity of the idea. The words of emphasis, heightenings and lowerings, in a sentence can have their point only if the words remain separate; their emphasis is lost when they are huddled into a compound. *Samāsa* always hampers understanding. Says Mahimabhaṭṭa:

विनोत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् ।  
 तदर्थमेव कवयोऽलंकारान् पर्युपासते ॥  
 तौ विधेयानुवाद्यत्वविवक्षेकनिबन्धनौ ।  
 सा समासेऽस्तमायातीत्यसकृत्प्रतिपादितम् ॥  
 अत एव च वैदर्भीरीतिरेकैव शस्यते ।  
 यतः समाससंस्पर्शस्तत्र नैवोपपद्यते ॥  
 संवन्धमात्रमर्थानां समासो ह्यवबोधयेत् ।  
 नोत्कर्षमपकर्षं वा . . . VV, p. 53.

The next Guṇa of the Sukumāra Mārga is *prasāda*, the quality by virtue of which the idea is given to us without any

<sup>1</sup> Cf. Vāmana, III. 20: पृथक्पदत्वं माधुर्यम् । . . समासदैर्घ्यनिवृत्तिपरं चेत्तत् । (VV Press ed., p. 79).

difficulty. This *prasāda* refers to both *Rasa* and the idea or *artha* which forms its vehicle. The idea may be expressed with *vakratā* to give point to it, but such a turn or departure adopted should not obscure the idea or lead it into obscurity.<sup>1</sup> Here also the use of the uncompounded words and words of which meanings are well known, *padānām asamastatvam* and *prasiddhābhīdhānatvam*<sup>2</sup> are the primary means. The third *Gūṇa* is *lāvanya*, which refers more to the *śabda-s* and the *varṇa-s*, which should have an indescribable beauty floating over them. Any kind of *śabdālaṃkāra* adopted for this purpose should have been constructed with ease and moderation. Ere the words as messengers of ideas deliver their meanings to the mind, their *lāvanya* affects the sensibilities of the responsive reader. Similar in nature and borrowed from the same field is the fourth *Gūṇa* given by Kuntaka, *ābhijātya*. A certain softness of texture and delicateness of words making the mind feel them, as it were, form this quality of *ābhijātya*, a quality pre-eminently realizable only by the *Sahṛdaya* and hardly to be described in so many words.

The *Vicitra Mārga* of Kuntaka is a style dominated by *vakratā*. It is a flashy style, gleaming all over with gold dust. It is intricately worked and wrought with design and gem. *Alaṃkāra* leads to *Alaṃkāra*; ere one effect is out of our mind, another is presented.

अलंकारस्य कवयो यत्रालंकरणान्तरम् ।

असंतुष्टा निबध्नन्ति हारादर्मेणिबन्धवत् ॥ १७, I. 35.

<sup>1</sup> १७, I. 31.

<sup>2</sup> Cf. Daṇḍin: प्रसादवत् प्रसिद्धार्थम् ; and Bhāmaha II. 1: माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः । समासवन्ति भूयांसि न पदानि प्रयुज्यते ॥

A style which reminds us of Vālmīki's description of Rāvaṇa's aerial vehicle Puṣpaka, *na tatra kiṃcin na kṛtaṃ prayatnataḥ and tatas tatas tulyaviśeṣadarśanam*, every bit worked with care and craft and at every step equally striking with some speciality.<sup>1</sup> The description of this Mārga also, as made by Kuntaka, is all-comprehensive, referring to every aspect of expression. (ibid., I. 34-43).

Though Kuntaka has indicated two major varieties of style, he is fully aware that style is not classifiable. He says that Mārga or style is infinite in variety and subtle in difference; for it is based on the poet's nature.

कविस्वभावभेदनिबन्धनत्वेन काव्यप्रस्थानभेदः समञ्जसतां गाहते ।  
सुकुमारस्वभावस्य कवेः तथाविधैव सहजा शक्तिः समुद्भवति, शक्तिशक्तिमतोर-  
भेदात्, तथा च तथाविधसौकुमार्यरमणीयां व्युत्पत्तिमावध्नाति । ताभ्यां च सुकुमार-  
वर्त्मनाभ्यासतत्परः क्रियते । तथैव चैतस्माद् विचित्रः स्वभावो यस्य कवेः . . .  
तस्य च काचिद् विचित्रैव तदनुकूला शक्तिः समुल्लसति । ibid., p. 46.

यद्यपि कविस्वभावभेदनिबन्धनत्वादनन्तभेदभिन्नत्वमनिवार्यं, तथापि  
परिसंख्यातुमशक्यत्वात् सामान्येन त्रैविध्यमेवोपपद्यते । ibid., p. 47.

Though character is subtle and infinite, differing with each person, it is possible to say that there are three classes, the *sukumāra* and the *vicitra* types and that of those who have both in varying proportions. The *sukumāra* nature of a writer affects his *vyutpatti* and practice of writing which becomes stamped with the quality. *Vyutpatti* and *abhyāsa* bring out his *svabhāva*. The poet's *svabhāva* is clearly expressed in the

<sup>1</sup> Adopting a Sanskrit comparison, we can say that the *Sukumāra* Mārga is like the beautiful woman of good family (*kulāṅganā*) and the *Vicitra* Mārga like the brilliant courtesan (*ganikā*).



writing. Is this not the expression of the writer's personality, his soul? What else does Kuntaka say in the words:

आस्तां तावत् काव्यकरणं, विषयान्तरेऽपि सर्वस्य कस्यचिद् अनादि-  
वासनाभ्यासाधिवासितचेतसः स्वभावानुसारिणावेव व्युत्पत्त्यभ्यासौ प्रवर्तेते ।  
तौ च स्वभावामिव्यञ्जनेनैव साफल्यं भजतः । *ibid.*, p. 47.

Again Kuntaka emphasizes the infinite variety of style and its basis in the author's nature. He takes the well-known poets and assigns them to the different styles. Mātrgupta, Māyurāja and Mañjira are exponents of the third combined Mārga. Their poetry has a natural grace which they have rendered attractive with some decoration also. Kālidāsa and Sarvasena (the author of the *Harivijaya*, mentioned by Ānandavardhana in Ud. III) are masters of the Sukumāra Mārga, their poetry being the product of natural genius and appealing by their natural beauty. Bāṇabhaṭṭa is the greatest representative of the Vicitra Mārga and Bhavabhūti and Rājaśekhara also belong to this class.

अत्र गुणोदाहरणानि परिमितत्वात् प्रदर्शितानि, प्रतिपदं पुनः  
छायावैचित्र्यं सहृदयैः स्वयमेवानुसर्तव्यम् । अनुसरणदिकप्रदर्शनं पुनःक्रियते ।  
यथा मातृगुप्तमायुराजमञ्जीरप्रभृतीनां सौकुमार्यवैचित्र्यसंवलितपरिस्पन्दस्पन्दीनि  
काव्यानि संभवन्ति । तत्र मध्यममार्गसंवलितं स्वरूपं विचारणीयम् ।  
एवं सहजसौकुमार्यसुभगानि कालिदाससर्वसेनादीनां काव्यानि दृश्यन्ते ।  
तत्र सुकुमारमार्गस्वरूपं चर्चनीयम् । तथैव च विचित्रवक्रत्वविजृम्भितं  
हर्षचरिते प्राचुर्येण भट्टबाणस्य विभाव्यते भवभूतिराजशेखरविरचितेषु  
बन्धसौन्दर्यसुभगेषु मुक्तकेषु(?) परिदृश्यते । तस्मात् सहृदयैः सर्वत्र  
सर्वमनुसर्तव्यम् । *ibid.*, p. 71.

एवं मार्गात्रितयलक्षणं दिङ्मात्रमेव प्रदर्शितम् । न पुनः साकल्येन सत्कविकौशलप्रकाराणां केनचिदपि स्वरूपमभिधातुं पार्यते । *ibid.*, p. 71.

Similar is the view of Daṇḍin also. He describes two Mārga-s that can clearly be distinguished, for, he says, Rīti-s are infinite and their differences very subtle. So subtle is the character of one's writing from that of another that it is as difficult to point out their differences as to describe in so many words the difference between various kinds of sweetness, of sugarcane, milk, etc. Daṇḍin says:

अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।

तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ ॥ I. 43.

इति मार्गद्वयं भिन्नं तत्स्वरूपनिरूपणात् ।

तद्भेदास्तु न शक्यन्ते वक्तुं प्रतिकवि स्थिताः ॥

इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् ।

तथापि न तदाख्यातुं सरस्वत्यापि शक्यते ॥ I. 101-2.

Śāradātānaya says on Rīti in his *Bhāvaprakāśa*:

प्रतिवचनं प्रतिपुरुषं तदवान्तरजातितः प्रतिप्रीति ।

आनन्त्यात् संक्षिप्य प्रोक्ता कविभिश्चतुर्विधेत्येषा ॥ p. 11.

त एवाक्षरविन्यासास्ता एव पदपङ्क्तयः ।

पुंसि पुंसि विशेषेण कापि कापि सरस्वती ॥ *ibid.*, p. 12.

As explained by Bhoja,

रीङ् गताविति धातोः सा व्युत्पत्त्या रीतिरुच्यते । *SKA*, II. 17.

Rīti is the characteristic *way* of a writer. The other words used as synonyms are Gati, Mārga, Panthāḥ and Prasthāna.

In Tamil, and especially while our Rasika-s appreciate our musicians, they speak of the particular *panthā*, *vaḷi* or *naḍai* of each artist. All these words mean style. A poet of mark has a style. To possess a distinct style is to be a poet of mark.

सत्यर्थे सत्सु शब्देषु सति चाक्षरडम्बरे ।  
 शोभते यं विना नोक्तिः स पन्था इति ध्रुप्यते ॥  
 अन्धास्ते कवयो येषां पन्थाः क्षुण्णः परैर्भवेत् ।  
 परेषां तु यदाक्रान्तः पन्थास्ते कविकुञ्जराः ॥

Nīlakaṇṭha Dīkṣita, *Gaṅgāvalaraṇa Kāvya*, I. 10, 17.

## APPENDIX

### RĪTI IN THE AGNI-PURĀṆA

THE Alaṃkāra section in the *Agni-purāṇa* is a loose heap of all sorts of ideas taken from various writers and cannot be treated seriously as representing any systematic tradition. Dr. De supposes in his work on Sanskrit Poetics that it represents a systematic tradition which stands separate from that of the orthodox Kashmirian writers and which is followed by Bhoja. It is not a Purāṇa-compiler of such a nature that hints at new paths in special Śāstra-s and surely the compiler who borrows from *Tantravārttika*, Bhartṛmītra, Bharata, Daṇḍin and Ānandavardhana, may well borrow from Bhoja who takes credit for the new Rasa theory propounded by him in his *Śṛṅgāraprakāśa*. The truth therefore is that the Alaṃkāra section in the *Agni-purāṇa* is definitely later than Bhoja, from whom it borrows not only the *Ahaṃkāra-abhīmāna* idea of Rasa expounded in his *Śṛṅgāraprakāśa* and already referred to in his *Sarasvatīkaṇṭhābharaṇa*, V. 1, but also some *śabdālaṃkāra*-s and other ideas.

The Alaṃkāra section of the *Purāṇa* is spread over eleven chapters (chs. 337 to 347). The first chapter (337) deals with Kāvya and of it, the *Purāṇa* says that *Rasa is the life*. Verse 33 there places Rasa above skill in words (*vāgvaidagdhya*); the latter can be said to be identical with the concept of Vakrokti as applying generally to poetic expression as such and as a whole. The next chapter deals with drama. The third is completely devoted to Rasa and from this third chapter up to v. 17 of the

sixth chapter, the subject dealt with is Rasa. For, the fourth which speaks of Rīti-s and Vṛtti-s, deals with *Buddhyārambha-anubhāva-s*; the fifth which is called 'Nṛṭtyādaṁ Aṅga-karmanirūpaṇam', deals with *śarīrārambha-anubhāva-s*, such as the Alampkāra-s of the *ālambana-s* in the shape of damsels, glances, etc.; and the first part of the sixth again deals with Rasa. The rest of the sixth and the seventh treat of *śabdālamkāra* and are followed by the eighth speaking of *arthālamkāra*. Chapter 345 describes *ubhayālamkāra*, chapter 346, Guṇa-s and the last chapter (347), Doṣa-s.

Vṛtti is acting (*ceṣṭā*) and Pravṛtti is dressing (*veśa* or *āhārya*). Rīti is *vacana* or speech.<sup>1</sup> Says Rājaśekhara, and following him Bhoja also in his *Śr. Pra.*:

तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमः वृत्तिः, वचन-  
विन्यासक्रमः रीतिः । (KM, p. 9)

Vṛtti is dramatic action as such and one of its varieties is Bhāratī. Bhāratī Vṛtti being speech, is the *vācīkābhinaya* which is examined from the point of view of various Rīti-s. *Āhārya* is invariably *nepathya*, dress and make-up. No doubt, it forms a part of Vṛtti, even as Rīti forms a part of Vṛtti.<sup>2</sup> We find the graceful dress included in the definition of the Kaiśikī Vṛtti, *yā ślakṣṇa-nepathya*-, etc. In graceful action, graceful dress also is comprehended. Therefore Vṛtti and Pravṛtti are intimately related; as Shakespeare also says, 'apparel oft proclaims the man'. The *Viṣṇudharmottara* says

<sup>1</sup> See my article on Vṛtti-s in *JOR*, Madras, vol. VI, part 4; vol. VII, parts 1 and 2.

<sup>2</sup> Cf. Rudra Bhaṭṭa's definition in his *Śṛṅgāratilaka* of the Kaiśikī Vṛtti which includes the Rīti:

माधुर्ययुक्ताल्पसमासरम्या, III. 53.

that the Pravṛtti-s are *ṛttinām āśrayāḥ*.<sup>1</sup> *Āhārya* which is dress, is Pravṛtti, *veṣa-vinyāsa*. These three, Rīti, Vṛtti and Pravṛtti (speech, action and dress) are all *anubhāva-s*, and are classed as *buddhyārambhānubhāvāḥ* by Bhoja in chapter 17 of his *Śṛṅgāraprakāśa*.<sup>2</sup> Siṃhabhūpāla also follows Bhoja and says in his *RAS*, I, p. 64:

बुद्धयारम्भास्तथा प्रोक्ताः रीतिवृत्तिप्रवृत्तयः ।

Following Bhoja's *Śr. Pra.* the *Purāṇa* also considers the three, Rīti, Vṛtti and Pravṛtti as *buddhyārambhānubhāva-s*:

बोधाय एष व्यापारः(?)सु(स) बुद्धयारम्भ इष्यते ।

तस्य भेदाः त्रयः, ते च रीतिवृत्तिप्रवृत्तयः ॥ (339. 53, 54)

The *buddhyārambha-s*, Rīti, Vṛtti and Pravṛtti, form the subject-matter of the next chapter (ch. 340). In ch. 339, vv. 44-5 begin the treatment of *anubhāva-s*:

मनोवाग्बुद्धिबपुषां स्मृतीच्छाद्वेषयत्नतः ।

आरम्भ एव विदुषाम् अनुभाव इति स्मृतः ॥<sup>3</sup>

Verses 46-50 describe *mana ārambhānubhāvāḥ*, vv. 51-3 (first half), *dvādaśa vāgārambhāḥ*, vv. 53 (second half), 54 and ch. 340 describe *buddhyārambhāḥ*. These are all *anubhāva-s* and are called *abhinaya-s*. From the point of view of the four kinds of *abhinaya*, these are re-distributed and the study of *anubhāva-s* closes with v. 2 of ch. 342, after which some general aspects of *Rasa* are taken up. *Vāgārambha* is *vācika*;

<sup>1</sup> *vide* JOR, Madras, vol. 7, part I, pp. 49-51.

<sup>2</sup> Pp. 208-36, Madras MS., vol. III; *vide* also Śāradātanaya who follows Bhoja, *Bhā. Pra.*, pp. 11-12.

<sup>3</sup> See Bhoja, *SKĀ.*, V. 40, p. 477.

*mana-ārambha* is *sāttvika* (*sattva*=*manas*; *anupahataṃ hi manaḥ sattvam ucyate*, says Bhoja in his *Śr. Pra.*, ch. XI); *śarīrārambha* is *āṅgika* and *Pravṛtti* which is one of the three *buddhyārambha-s* is *āhārya*.<sup>1</sup> What about the other two *buddhyārambha-s*, *Rīti* and *Vṛtti*? *Vṛtti* pertains to all action. Its first variety called *Bhāratī* and the *buddhyārambha* called *Rīti* are *vācīkābhinaya* and are to be taken along with the *vāgārambha-s*, *ālāpa*, etc. According to the traditional meanings, *Ārabhaṭī* will be *āṅgīkābhinaya*, *Sāttvatī Vṛtti* will be *sāttvikābhinaya* and *Kaiśikī Vṛtti* will be all *abhinaya* that is graceful. But to adopt the more correct meanings of these concepts, as explained in my paper on the *Vṛtti-s* in the *JOR*, *Sāttvatī* will go with *sāttvikābhinaya* and *Ārabhaṭī* and *Kaiśikī* will go with all *abhinaya-s*, forceful and graceful respectively.

Chapter 340 of the *Purāṇa* is called *Rītinirūpaṇa*. Correctly speaking, it must be called *buddhyārambhanirūpaṇa* or *riti-vṛtti-pravṛtti-nirūpaṇa* for, in the foregoing chapter, *mana-ārambha* and *vāgārambha* have been dealt with and its succeeding chapter (ch. 341) treats of *śarīrārambha*. As it is, it treats of not only *Rīti-s* but of *Vṛtti-s* also. This is the shortest

<sup>1</sup> स्तम्भादिः सात्त्विको वागारम्भो वाचिक आङ्गिकः ।

शरीरारम्भ आहार्यो बुद्धयारम्भप्रवृत्त्यः ॥ 342. 2.

This verse does not mean that *Rīti*, *Vṛtti* and *Pravṛtti*, which are the three *buddhyārambha-s*, are *āhārya*. How can speech and action be two varieties of dress? One cannot contend that the *Purāṇa* has a new theory to expound, namely dress means speech and action also. The last part of the verse really means that *Pravṛtti*, which is one of the *buddhyārambha-s*, is the *āhāryābhinaya* (*buddhyārambheṣu triṣu, yaḥ tṛtīyaḥ pravṛttir iti, sa āhāryābhinayaḥ*). Even such a clumsy text as the *Agni-purāṇa* cannot mistake *āhārya* as anything but dress. See also *IHQ*, X. 4, 1934, pp. 767-79, where I have reconstructed and interpreted many of the passages in this section of the *Purāṇa*.

chapter in the whole section and of its eleven verses, the first four are concerned with Rīti-s. Then begins a treatment of Vṛtti-s. Verse 5 enumerates the four Vṛtti-s; verse 6 defines Bhāratī and up to the first half of v. 10, we have the varieties of Bhāratī (*bhāratī-bhedāḥ*) described. Then there are two lines, one giving a short definition of Ārabhaṭī and the other abruptly stopping in the midst of the enumeration of the varieties of Ārabhaṭī. There still remains to be treated the fourth variety of Ārabhaṭī, the whole of the Kaiśikī and the Sāttvatī Vṛtti-s and the whole subject of Pravṛtti-s. Therefore I think that the text of the chapter as printed in the Ānandāśrama Series is incomplete.

The whole of the Alaṁkāra-śāstra is included in the Vācikābhinaya section of the *Nāṭya-śāstra* which is one fourth of drama, being the Bhāratī Vṛtti. This Bhāratī Vṛtti is studied and analysed into Lakṣaṇa-s, Guṇa-s and Alaṁkāra-s. Closely akin to these is a composite study of the Bhāratī Vṛtti in terms of Rīti-s or Mārga-s, which was attempted at a later time. Still another study of the Bhāratī Vṛtti is what Bharata gives us in chapter 24 as the twelve Mārga-s<sup>1</sup> of the *vācikābhinaya*. The expression in the shape of *ālāpa*, *vilāpa*, etc. can itself be examined from the point of view of

<sup>1</sup> एते मार्गास्तु निर्दिष्टा यथामावरसान्विताः ।

काव्यवस्तुषु निर्दिष्टा द्वादशाभिनयात्मिकाः ।

आलापश्च प्रलापश्च . . . . .

. . . . .

एते मार्गा हि विज्ञेया वाक्याभिनययोजिकाः ॥ NS, XXIV. 49-57.

Here, if one wants verbal identity in the shape of the word *mārga*, one can have it, but much value is not attached to this fact that *vilāpa*, etc. are also called *mārga*-s. Anyway such occurrence of the word *mārga* in Bharata is to be noted by one interested in the history of the word *mārga*, as it is used as a synonym of Rīti.



Lakṣaṇa-s and Alaṃkāra-s and of the Rīti-s of Daṇḍin. There is little difference between the text of a drama and a Kāvya. The *vācikābhinaya* portion is often treated as Kāvya. All Kāvya is drama of the Bhāratī Vṛtti. That *vāgārambha* and the realm of *girāṃ mārgaḥ* are identical and that the Rīti-s as pointed out in a study of a drama's *vācikābhinaya* are identical with the Rīti-s pointed out in a Kāvya will be plain on a perusal of Siṃhabhūpāla's treatment of Rīti-s in his *RAS*.

The question of what things constitute the differentia of the various Rīti-s, I have tackled in the main chapter on Rīti above and in the chapter on the 'History of Guṇa-s' in my *Bhoja's Śṛṅgāraṭṭhakāśa*. Also, in the third instalment of my paper on Vṛtti-s in the *JOR*, VII. 2, I have pointed out some facts which are relevant to this discussion. An analysis of Daṇḍin's Guṇa-s shows the existence in them of such things as Alaṃkāra, *samāsa* and metaphorical usage. According to Rudraṭa the Rīti-s are *samāsa-jāti-s*. Vaidarbhī is a collocation with no compound while the compounded collocation, according to the number of words compounded, produces the Pāñcālī, the Lāṭīyā or the Gauḍī. Another line of thought shows the development of Rīti-s as *anuprāsa-jāti-s*, varieties of *vṛtṭyanuprāsa*. These appear in Bhāmaha, are clearly formulated in Udbhaṭa's *KASS*, and are called merely Vṛtti-s by Ānandavardhana. By the time we reach Mammaṭa, the three *vṛtṭyanuprāsa-jāti-s* become identical with the three Rīti-s, namely Vaidarbhī, Pāñcālī and Gauḍī. This line of inquiry lights up the early history of Rīti and in Daṇḍin's treatment of it we find all these ideas. For, what is Daṇḍin's *samādhi* Guṇa, if it is not metaphorical usage? What is *ojas*, if it is not the *samāsa* on the basis of which Rudraṭa defines the Rīti-s? Again, what is the first *śabda* variety of Daṇḍin's *mādhurya* except the sweetness born of *anuprāsa*, on

the basis of which *śabdālaṁkāra*, three Vṛtti-s are born and which eventually get identified with the three Rīti-s? (Daṇḍin, I. 51-8.) As a matter of fact, the subject of *anuprāsa* is dealt with by Daṇḍin only in chapter I as comprehended in his *mādhurya* Guṇa of one variety pertaining to *śabda* (for, of the other *mādhurya* of *agrāmyatā*, we have the two sub-divisions of *śabda* and *ārtha*) and not in the chapter on *śabdālaṁkāra*, a fact which has misled K. S. Ramaswamy Sastri<sup>1</sup> to say that *anuprāsa śabdālaṁkāra* is absent from Daṇḍin. Even *yamaka* is touched here by Daṇḍin but is left out for special treatment in the *Śabdālaṁkāra* section. And what is this *śabdāmādhurya* of Daṇḍin, namely *anuprāsa*, except *śabdālaṁkāra*? When we come to Vāmana, we have even *Rasa* coming in as constituting the Guṇa of *kānti* of *ārtha*, in the study of Rīti. Therefore it cannot be said simply and naively that some absolute entity called Guṇa, which is quite different from *Alaṁkāra*, etc. defines Rīti in Daṇḍin and that other writers and their definitions of Rīti-s in other words and other ways differ wholly from Daṇḍin's.

The *Agni-purāṇa* borrows its definitions of the Rīti-s from Bhoja (chapter 17 on *Anubhāva*-s in the *Śr. Pra.*), and Bhoja himself borrows from Rājaśekhara. Later than these, Bahurūpa Miśra, in his commentary on the *Daśarūpaka* (Madras MS.) reproduces these definitions of the Rīti-s, mentioning Bhoja's name. The *Kāvya-mīmāṃsā* says:

1. —यत् —समासवद्, अनुप्रासवद्, योगवृत्तिपरंपरागर्भं जगाद  
सा गौडीया रीतिः । (p. 8)

<sup>1</sup> See his Sanskrit introduction to his edition of Udbhaṭa's *KASS* with Tilaka's commentary in the *GOS* (p. 19).

2. —यत्—ईषदसमासम्, ईषदनुप्रासम्, उपचारगर्भं च जगाद सा पाञ्चाली रीतिः । (p. 9)

3. —यत्—स्थानानुप्रासवद्, असमासं, योगवृत्तिगर्भं च जगाद सा वैदर्भी रीतिः । (p. 9)

To these three, Bhoja adds the fourth Lāṭīyā which the *Purāṇa* takes. In the above definitions of the three Rīti-s, three factors count: *samāsa*, *anuprāsa* and *yaugika* or *upacārika prayoga*. Of these, *samāsa* (of Rudraṭa's Rīti-s) is the Guṇa of *ojas*; *anuprāsa* (of the Vṛtti-s which are finally identified with the three Rīti-s) is one of the two kinds of *śabdamaādhurya* of Daṇḍin; and *upacāra* mentioned by Rājaśekhara is Daṇḍin's *samādhī*, metaphorical expression, personification, etc. There is, however, no trace of *yogavṛtti* as a part of the definition of Rīti in Daṇḍin. Daṇḍin has also said that Vaidarbhī has a kind of *anuprāsa*, has something like *sthānānuprāsa*, for it is a discriminate employer of such varieties as *śrutyānuprāsa*, and that it is Gauḍī which loves *anuprāsa* as such and *samāsa* as such. The Vaidarbhī of Daṇḍin also has little or no compound. This Bhoja follows in the Anubhāva chapter in his *Śr. Pra.* (ch. 17) and the *Agni-purāṇa* borrows from him when it says that

1. Pāñcālī is *upacārayuta*, *mṛdvī* and *hrasvavigrahā*,
2. Gauḍīyā is *dirghavigrahā* and *anavasthitasamdarbhā*,
3. Vaidarbhī is *upacārair na bahubhir yutā* or *upacāravajitā nātikomalasaṃdarbhā* and *muktavigrahā*, and
4. Lāṭīyā is *anatibhūya upacārayutā*, *sphuṭasaṃdarbhā* and *nātivigrahā* (vv. 2-4.)<sup>1</sup>

<sup>1</sup> In the definition of the Lāṭīyā, the following line is printed wrongly: *parityaktābhībhūyo 'pi upacārair udāhṛtā*. It must be thus

Bhoja's definitions are as follows:

1. यद् अनतिदीर्घसमासम्, अनतिस्फुटबन्धम्, उपचारवृत्तिमत्, पादानुप्रासप्रायं, योगरूढिमद् वचः सा पाञ्चाली ।
2. यद् अतिदीर्घसमासं, परिस्फुटबन्धं, नात्युपचारवृत्तिमत्, पादानुप्रासयोगि, योगरूढिपरंपरागर्भं वचः, सा गौडीया ।
3. यद् असमस्तम्, अतिसुकुमारबन्धम्, अनुपचारवृत्तिमत्, स्थानानुप्रासयोगि, योगवृत्तिमद् वचः, सा वैदर्भी ।
4. यद् ईषत् समस्तम्, अनतिसुकुमारबन्धं, नात्युपचारवद्, लाटीयानुप्रासयोगि, रूढिमद् वचः, सा लाटीया ।

Śr. Pra., Madras MS., ch. 17, vol. III, pp. 212-6.

The word *vigraha* in the *Agni-purāṇa* stands for *samāsa*; for, it is for a compounded (*samasta*) word that we give *vigraha*.

Thus the characteristics which are given in the definitions of Rīti-s in Rājaśekhara, Bhoja and the *Agni-purāṇa* are not wholly unrelated to Guṇa-s and these Guṇa-s themselves are not certain absolute entities standing apart. The *upacāra* is Daṇḍin's *samādhī* and the feature of *vigraha* or *samāsa* comes under Daṇḍin's *ojas*. Therefore it cannot be held that 'the Rīti-s in the *Purāṇa* have not been distinguished from one another by the presence or absence of certain poetic excellences (Guṇa-s).'<sup>1</sup>

corrected: *parityaktātibhūyobhir upacārair udāhṛtā*, and it means that the *Lāṭīyā* does not have too much of metaphorical expression.

<sup>1</sup> See also *Bhoja's Śṛṅgāra Prakāśa*, pp. 189-94.

## THE HISTORY OF VṚTTI IN KĀVYA

A SURVEY of the concept of Vṛtti in the realm of Nāṭya, where it originated, was made by me in an article entitled the Vṛtti-s in the *JOR*, Madras, vols. 6 and 7. But like many other concepts, the Vṛtti passed into Kāvya also, experiencing many vicissitudes which form the subject of this chapter. If the concept is studied in relation to Kāvya, i.e. Śravya Kāvya, in Alamkāra-śāstra, this is what we must logically expect: The whole field of Śravya Kāvya is Bhāratī Vṛtti. Descriptions of pleasant subjects, love, evening, moonlight, seasons, etc. must be Kaiśikī and of subjects like war, etc. Ārabhaṭī. Sāttvatī, if we accept it as the name of action, is as absent from Kāvya as Bhāratī, which is speech, is present. Bhāratī of the text of the whole Kāvya will be modified, according to the situation, by Kaiśikī and Ārabhaṭī, producing two main varieties of Bhāratī going by the names of Vaidarbhī Rīti and Gauḍiyā Rīti. The concept of Guṇa must here be related to these. The two and the only two Guṇa-s necessary here for classification are *mādhurya* and *ojas*, characterizing the two extremes of *śṛṅgāra* and *raudra*. The Mādhurya Guṇa, the Kaiśikī Vṛtti and the Vaidarbhī Rīti will go together on the one hand as distinguishing certain Rasa-s, *itivṛtta-s* and verbal expressions, and similarly the Ojas Guṇa, the Ārabhaṭī Vṛtti and the Gauḍī Rīti will go together as characteristics of a different set of poetic conditions. Guṇa will be the nature of the Rasa; Vṛtti, the nature of *vastu* or ideas or *itivṛtta*; and Rīti, the nature of the expression of

the first and the second in suitable words. This, in brief, must be the simple and strictly logical position of Vṛtti in Kāvya. But, in actual history, its career is not found to be so simple.

In poetics we have many concepts bearing the name Vṛtti. The only one Vṛtti with which we have nothing to do here is the *śabdavṛtti*, the signficatory capacities of words. The other concepts called Vṛtti are three, namely (1) varieties of alliteration, *anuprāsajāti* (2) varieties of compounded collocation, *samāsajāti*, and (3) the old Vṛtti-s, Kaiśikī, etc. of Nāṭya.

Bhāmaha, in *KAl*, II. 5-8, speaks of three kinds of *anuprāsa*. He first gives *anuprāsa* as the repetition of the same or similar sound (*sarūpavarṇavinyāsa*) and illustrates it by an alliteration with the sounds *nta* repeated (v. 5). In v. 6, he gives another variety of *anuprāsa* as being held by others. It is called *grāmyānuprāsa* and is illustrated by the liquid alliterations of *la*. In v. 8, Bhāmaha says that still some others speak of another variety of *anuprāsa* called *lāṭīyānuprāsa* which is illustrated by a repetition of syllables. Thus it is clear that Bhāmaha mentions at least three kinds of *anuprāsa*, the first nameless, the second *grāmyānuprāsa* and the third *lāṭīyānuprāsa*. When this is so, we are not able to understand how, to point out the addition made by Udbhaṭa, both his commentators say that Bhāmaha recognized only two kinds of *anuprāsa*.

भामहो हि ग्राम्योपनागरिकावृत्तिभेदेन द्विप्रकारमेवानुप्रासं व्याख्या-  
तवान् । Pratīhārendurāja.

भामहो हि द्विविधं रूपकं चानुप्रासं च अवादीत् । Tilaka.

Udbhaṭa gives three kinds of *anuprāsa* (I. 1 and III. 20), namely *chekānuprāsa*, *anuprāsa*, i.e. *vṛtīyanuprāsa* and *lāṭīyānuprāsa*. Of these, the last is the same as mentioned by Bhāmaha; the

first is new and as regards the second, it is partially available in Bhāmaha. The second is given as having three varieties in the *KASS*, the varieties being called Vṛtti-s by Udbhaṭa, from which this second *anuprāsa* is named later as *vṛtṭyanuprāsa*. He names the varieties or Vṛtti-s as *paruṣā*, *upanāgarikā* and *grāmyā*. The last is the same as the *grāmyāanuprāsa* in Bhāmaha and is illustrated by a similar verse of *la-* alliteration. The *upanāgarikā* is illustrated by an alliteration with the soft and nasal sound combinations like *nda*. This is perhaps the same as the first *nta* variety of Bhāmaha. The *paruṣā* is newly mentioned by Udbhaṭa as a case of *anuprāsa* with *śa*, *ṣa*, *repha*, *ṭa*, etc., i.e. harsh sounds. Now, the appropriate manipulation of alliterating sounds helps Rasa certainly. The repetition of harsh sounds and the *Paruṣā* Vṛtti produced by their *Anuprāsa* help *Vīra*, *Raudra* and *Bībhatsa* Rasa-s. The *upanāgarikā*, using conjunct consonants with nasals and the *grāmyā* also, to some extent, help *śṛṅgāra*. Therefore *Pratīhārendurāja* explains Vṛtti as the use of such sounds as suit and suggest Rasa.

अतस्तावद् वृत्तयो रसाभिर्व्यक्त्यनुगुणवर्णव्यवहारमिकाः प्रथम-  
मभिधीयन्ते । ताश्च तिस्रः, परुषोपनागरिकाग्राम्यत्वभेदात् ।

The first Vṛtti is so-called because of its harshness, the second because of its being refined like the city-bred damsel and the third, because it is soft like an unsophisticated, country lass. The third Vṛtti, *grāmyā*, is also called *komalā*, signifying the other extreme of the first, namely *paruṣā*.

Ānandavardhana is very well acquainted with these Vṛtti-s of Udbhaṭa. He considers them to be the result of the *Guṇa*-s, *mādhurya*, etc. in the collocation (I, pp. 5-6). In *Uddyota* three he again mentions the Vṛtti-s, *upanāgarikā*, etc. as being

such use of words as will promote the realization of *Rasa*. He takes the *Vṛtti* in a double sense, in the sense of the *Vṛtti*-s of *Nāṭya*, *Kaiśikī*, etc. which are to be considered in *Kāvya* also and in the sense of *upanāgarikā*, etc. The former he describes as *ideas* suitable or appropriate to *Rasa* and the latter as *words* suitable to *Rasa* (*vide Dhva.Ā.*, III, p. 182).

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान् यस्ता एव वृत्तयो द्विविधाः स्थिताः ॥ III. 33.

व्यवहारो हि वृत्तिरित्युच्यते । तत्र रसानुगुण औचित्यवान् वाच्याश्रयो व्यवहारस्ता एताः कैशिक्याद्या वृत्तयः । वाचकाश्रयाश्च उपनागरिकाद्याः । वृत्तयो हि रसादितात्पर्येण सन्निवेशिताः कामपि नाट्यस्य काव्यस्य च छायामावहन्ति ।

Later also Ānandavardhana makes the same distinction and mentions the two *Vṛtti*-s together.

शब्दतत्त्वाश्रयाः काश्चिदर्थतत्त्वयुजोऽपराः ।

वृत्तयोऽपि प्रकाशन्ते ज्ञातेऽस्मिन् काव्यलक्षणे ॥ III. 48.

अस्मिन् व्यङ्ग्यव्यञ्जकभावविवेचनमये काव्यलक्षणे ज्ञाते सति, याः काश्चित् प्रसिद्धाः उपनागरिकाद्याः शब्दतत्त्वाश्रया वृत्तयो याश्चार्थतत्त्व-संबद्धाः कैशिक्यादयः ताः सम्यक् प्रतिपत्तिपदवीमवतरन्ति ।

Thus Ānandavardhana states more clearly that in *Kāvya*-s there are two *Vṛtti*-s, the *Kaiśikī*, etc. being the same as in *Nāṭya* and the *upanāgarikā*, etc. which latter, from being varieties of *anuprāsa* in *Udbhaṭa*, became *rasānugūṇavarṇa-vyavahāra* and thence in Ānandavardhana became more generally *rasānugūṇaśabdavyavahāra*.



Abhinavagupta also takes Vṛtti-s as not different essentially from Guṇa-s. He mentions them as they are given by Udbhata, i.e. as *anuprāsa* varieties:

नैव वृत्तिरीतीनां तद्(गुण)व्यतिरिक्तत्वं सिद्धम् । तथा हि अनु-  
प्रासानामेव दीप्तमसृणमध्यमवर्णनीयोपयोगितया परुषत्वललितत्वमध्यमत्वस्वरूप-  
विवेचनाय वर्गत्रयसंपादनार्थं तिस्रोऽनुप्रासजातयो वृत्तय इत्युक्ताः । वर्तन्तेऽनु-  
प्रासभेदा आस्त्विति + + + परुषानुप्रासः, परुषा दीप्ता । मसृणानुप्रासः  
उपनागरिका, नागरिकया विदग्धया उपमितेति कृत्वा । मध्यमं कोमलमपरुष-  
मित्यर्थः । अत एव वैदग्ध्यविहीनस्वभावसुकुमारापरुषग्राम्यवनितासादृश्यादियं  
वृत्तिर्प्राभ्येति च तृतीयः कोमलानुप्रास इति वृत्तयोऽनुप्रासजातय एव ।

*Locana*, NS ed., pp. 5-6.

He calls the *paruṣā*, *dīptā*; the *upanāgarikā*, *masrṇā* or *lalitā* and the *grāmyā*, *madhyamā* and *komalā*. Leaving aside the metaphors in the names, one can see that the *paruṣā* suits Vīra, Raudra and Bībhatsa Rasa-s and can go with the Ārabhaṭī Vṛtti; the *upanāgarikā* and *komalā* suit Śṛṅgāra and Hāsyā Rasa-s and can go with the Kaiśikī Vṛtti. Abhinavagupta says in a later context:

नागरिकया ह्यपरमते (ह्युपमिता) अनुप्रासवृत्तिः शृङ्गारादौ विश्राम्यति ।  
परुषेति दीप्तेषु रौद्रादिषु । कोमलेति हास्यादौ । तथा—‘वृत्तयः काव्य-  
मातृकाः’ इति यदुक्तं मुनिना, तत्र रसोचित एव चेष्टाविशेषो वृत्तिः ।

*ibid.*, III, p. 232.

Thus Abhinavagupta considers both the Vṛtti-s as *rasa-ucita-vyavahāra*, the one, Kaiśikī, etc. of *artha* or ideas and the other, *upanāgarikā*, etc. of *śabda*, words or letters. Therefore, in Kāvya we do not have a classification of *śabdavṛtti* and

*arthavṛtti* among Kaiśikyādivṛtti-s themselves. Bhāratī will not be a *śabdavṛtti*. It also becomes an *arthavyavahāra* or *arthavṛtti*. All the four are *arthavṛtti*-s and as distinguished from them, the *śabdavṛtti*-s are the three, *upanāgarikā*, etc.<sup>1</sup>

If *śabda* and *artha* are thus distributed between *upanāgarikā*, etc. on the one hand and Kaiśikī, etc. on the other, what shall Rīti stand for? Ānandavardhana does separately mention Rīti along with the Vṛtti-s, *upanāgarikā*, etc. in both the contexts noted above, in Uddyota-s one and three. In Uddyota 1, he, as interpreted by Abhinavagupta (*vide* pp. 5-6), holds Rīti-s also as dependent on Guṇa-s like the Vṛtti-s, *upanāgarikā*, etc. But strictly speaking there is no room for Rīti in either Ānandavardhana's scheme or Abhinavagupta's. For, Rīti can be *rasocitaśabdavyavahāra*, such use of words as are appropriate to Rasa, but that place has been given to the Vṛtti-s, *upanāgarikā*, etc. which have come to mean not exactly varieties of *anuprāsa* but use of words suitable to Rasa. Therefore it is no wonder that we soon see in Mammaṭa the equation of the three Rīti-s, Vaidarbhī, Gauḍī and Pāncālī, with the three Vṛtti-s, *upanāgarikā*, *paraṣā* and *komalā*. Mammaṭa says that *anuprāsa* is firstly of two kinds, *cheka* and *vṛtti anuprāsa* and that the latter is the arrangement of letters suitable to Rasa.

वृत्तिर्नियतवर्णगतो रसविषयो व्यापारः । KPr, IX. 5 (Vṛtti)

This Vṛtti is of three kinds: *upanāgarikā* which is the use of letters suggestive of *mādhurya*, *paraṣā* which is the

<sup>1</sup> If the term *vṛtti* can be used for Rīti-s, the name Rīti too can equally be used for Vṛtti-s (Kaiśikī, etc.). Cf. the expression

कैशिक्यादिरीतिनिरूपणो नाम भट्टादशसर्गः ।

*Caturacintāmaṇi* of Gaṅgādhara Miśra, on Rasa-s. RASB, Cat. VI, p. 486.

disposition of letters suggestive of *ojas*, and *komalā* which is the use of other letters. Finally Mammaṭa says that it is these three Vṛtti-s that are respectively called the Vaidarbhī Rīti, the Gauḍiyā Rīti and the Pāñcālī Rīti according to some.

माधुर्यव्यञ्जकैर्वर्णैरुपनागरिकेष्यते ।

ओजःप्रकाशकैस्तैस्तु परुषा—कोमला परैः ॥

केषांचिदेता वैदर्भीप्रमुखा रीतयो मताः । TSS ed., IX. 3-4.

एतास्तिष्ठो वृत्तयो वामनादीनां मते वैदर्भीगौडीया पाञ्चाल्याख्या  
रीतय उच्यन्ते । KPr, IX. 4 (Vṛtti) <sup>1</sup>

एतेन रीतयो वृत्त्यात्मका इत्यर्थः । Māṇikya-candra.

Hemacandra quotes and completely follows Mammaṭa *KAn*, p. 204. He however does not treat of these three Vṛtti-s, which are the same as the three Rīti-s, in the *śabdālaṃkāra* section, but, with a slight improvement treats of them in the *Guṇa* section. Therefore he does not consider these three Vṛtti-s as *anuprāsa-jāti-s* but merely as three kinds of *varṇa-saṃghaṭanā*.

Jagannātha goes even a step further. After elaborately examining the letters suggestive of or suitable to the various *Rasa-s*, he describes the *racanā* suggestive of *mādhurya*. Here he actually makes Vṛtti another name for Rīti and speaks of ‘Vaidarbhī Vṛtti’.

एभिर्विशेषविषयैः सामान्यैरपि च दूषणै रहिता ।

माधुर्यभारभङ्गुरसुन्दरपदवर्णविन्यासा ॥

<sup>1</sup> See above ch. on Rīti, pp. 163-4.

व्युत्पत्तिमुद्गिरन्ती निर्मातुर्या प्रसादयुता ।  
तां विबुधा वैदर्भी वदन्ति वृत्तिं गृहीतपरिपाकाम् ॥

अस्याश्च रीतेर्निर्माणे कविना नितरामवहितेन भाव्यम् ।

RG, p. 73.

In the history of this Vṛtti in Poetics, Bhoja occupies a noteworthy place. For, he says that some have mentioned Vṛtti as of twelve kinds though mainly they are of three kinds, distinguished by three Guṇa-s, namely *saukumārya*, *prauḍhi* and *madhyamatva*. Bhoja does not call these by the old names *upanāgarikā*, etc. He applies those names to varieties of *śrūtyanuprāsa* (vide *SKĀ*, II, p. 196). He gives new varieties of this *vṛtṭyanuprāsa* of old.

काव्यव्यापी स संदर्भो वृत्तिरित्यभिधीयते ।  
सौकुमार्यमथ प्रौढिर्मध्यमत्वं च तद्गुणाः ॥  
गम्भीरौजस्विनी प्रौढा मधुरा निष्ठुरा श्लथा ।  
कठोरा कोमला मिश्रा परुषा ललितामिता ॥  
इति द्वादशधा भिन्ना कविभिः परिपठ्यते ।  
कारणं पुनरुत्पत्तेस्त एवासां विजानते ॥ *SKĀ*, II. 84-86.

We see here that, though Bhoja does not use here the names *upanāgarikā*, *nāgarikā* and *grāmyā*, he uses still the names *lalitā*, *paruṣā* and *komalā* and to these three adds nine more. After illustrating these, which he says are mentioned by some other writers, he refutes them all. He opines that such Vṛtti-s are unnecessary since they are not separate from either the Guṇa-s or the Vṛtti-s, *Kaiśikī*, etc.

इति द्वादशधा वृत्तिः कैश्चिद्वा कथितेह सा ।

न गुणोभ्यो न वृत्तिभ्यः पृथक्त्वेनावभासते ॥ *ibid.*, II. 87.

समतासौकुमार्यादिगुणेषु भारतीप्रभृतिषु वृत्तिषु यथायथमन्तर्भा-  
वोऽवगन्तव्यः । Ratneśvara.

Although he casts away this Vṛtti, i.e. the old *anuprāsa-jāti-s* increased into twelve, Bhoja speaks of another set of twelve *anuprāsa-jāti-s* as being called Vṛtti or Vṛtṭyanuprāsa. They are named on a geographical basis. They are not heard of elsewhere and have little reality or propriety as regards their names. The names of these twelve Vṛtti-s are *karnāṭi*, *kauntali*, *kaunkī*, *kaunkaṇi*, *bāṇavāsikā*, *drāviḍi*, *māthuri*, *mātsi*, *māgadhi*, *tāmraliptikā*, *aundri* (*audri*) and *paundri* (II. 79-80). We do not know why Bhoja satisfied himself with twelve provinces, while ancient India is traditionally described as having comprised fifty-six provinces.

Fortunately these Vṛtti-s disappear in later literature. Even the old Vṛtti-s, *upanāgarikā*, etc. pass into obscurity and Hemacandra is perhaps the last to mention them. Later writers completely forget the names *upanāgarikā*, etc. as Vṛtti-s standing for such use of words as are suggestive of Rasa. They keep the concept of the four ancient Vṛtti-s derived from Nāṭya, Kaiśikī, etc. and consider them, as Ānandavardhana did, to be the names of the development or delineation of such ideas (*artha*) as are in consonance with Rasa. They are held as *rasocita-artha-saṃdarbha*. Side by side with them are held the Rīti-s for *rasocita-śabda-saṃdarbha*. Certain writers are satisfied with four Vṛtti-s and four Rīti-s, while others increase their number. Bhoja has raised the number of both to six and has held both as two *śabdālaṃkāra-s*. He adds *madhyama-*

*kaiśikī* and *madhyama-ārabhaṭī* to the four old Vṛtti-s of *artha-saṃdarbha* and *Āvantikā* and *Māgadhī* to the four Rīti-s, *Vaidarbhī*, *Gauḍī*, *Pāñcālī* and *Lāṭiyā* (*vide SKA*, II, pp. 133-9). Among the six Vṛtti-s, it happens as we expect that *Bhāratī* and *Sāttvatī* have not got the meaning they have in *Nāṭya*. They are respectively put between the softness and sweetness of the *Kaiśikī* and the force and fire of the *Ārabhaṭī*. *Bhāratī* is *komalā* and *prauḍhā* and *Sāttvatī* is the same with more *prauḍhi*. In *Vidyānātha* we find that *Bhāratī* leans to *Kaiśikī* as *īṣanmṛdvartha* and *Sāttvatī* to the *Ārabhaṭī* as *īṣatprauḍhārtha*.<sup>1</sup> *Vidyānātha* also assigns these four to the *Rasa*-s thus: *śṛṅgāra* and *karuṇa*—*Kaiśikī*; *raudra* and *bībhatsa*—*Ārabhaṭī*; *hāsya*, *śānta* and *adbhuta*—*Bhāratī*; and *vīra* and *bhayānaka*—*Sāttvatī*. *Vidyānātha* accepts *Bhoja*'s two additional Vṛtti-s also and considers them as the Vṛtti-s of all *Rasa*-s (see *Pra. Rud.*, pp. 39-42).

The *Kaiśikī* Vṛtti goes with the *Vaidarbhī* Rīti; the *Ārabhaṭī* with the *Gauḍī*; the former pair is characterized by sweetness and delicacy while the latter, by force and energy. *Murāri* thus couples the *Kaiśikī* Vṛtti and the *Vaidarbhī* Rīti:

बिभ्रतीं कैशिकीं वृत्तिं सौरभोद्गारिणीं गिरः ।

दूराध्वानोऽपि कवयः यस्य रीतिमुपासते ॥ *AR*, VII. 101.

Coming to the last concept of Vṛtti in Poetics, namely Vṛtti as meaning varieties of compounded collocation—this appears in *Bāṇa* and *Rudraṭa*.<sup>2</sup> *Bāṇa* mentions the *Padavṛtti*

<sup>1</sup> Such change in their import could not be avoided; for these two cannot come into *Kāvya* with as much ease and propriety as *Kaiśikī* and *Ārabhaṭī*.

<sup>2</sup> The use of the word *vṛtti* in several meanings in Grammar is well known. One of its older meanings is *saṃāsa*. This sense

in which the *pada*-s are uncompounded (*asamasta*): *asamasta-pada-vṛttim iva advandvām* (*Kādambarī*, NS ed., p. 250). Rudraṭa says:

नाम्नां वृत्तिर्द्वेधा भवति समाससमासभेदेन ।

वृत्तेः समासवत्यास्तत्र स्यू रीतयस्तिष्ठः ॥ etc. *KAk*, II. 3-6.

Collocation of words are of two kinds or Vṛtti-s, uncompounded and compounded, *asamāsā vṛttiḥ* and *samāsavati vṛttiḥ*. The former is of only one kind and is called the Vaidarbhī Rīti.

वृत्तेरसमासाया वैदर्भी रीतिरेकैव । II. 6.

Vallabhadeva, who wrote a commentary on Rudraṭa, understood Vṛtti in the sense of *samāsa*. In his commentary on Māgha II. 83, *tejaḥ kṣamā vā*, etc. he links *ojas* and *prasāda* Guṇa-s to long compounds and their absence:

बहुसमासवती वृत्तिरोजः । असमासवती वृत्तिः प्रसादः ।

The *samāsavati vṛtti* or the collocation with compounds is of three kinds. If the compounds are as long as possible, then it is called the Gauḍiyā Rīti. If there are compounds only of two or three words, the resulting Rīti is Pāñcālī which comes nearest to the Vaidarbhī. When the compounds are of five or seven words, the Rīti resulting from them is Lāṭiyā. We hear of the study of compounded or uncompounded collocation as suggestive of Rasa under various circumstances, under the name *saṃghaṭanā* in the third Uddyota of *Dhv. Ā*. But there we do not hear of the varieties of compounded or uncompounded collocations being called Vṛtti or as directly

persists in usage in later times also. Cf. Somadeva's *Yasastilaka Campū*, I. p. 480, *niyata-vṛtti-varṇa*, etc., where Śrutasāgara says in his commentary: *vṛttiś ca samāsaḥ*.

producing the four Rīti-s. Above, in the preceding section, we saw how a concept of Vṛtti, developing from *anuprāsa*, soon called itself Rīti. Here we are given a relation of the Rīti-s to the fact of a collocation having compound words or uncompound words. This fact lights up the history of the Rīti before Daṇḍin and Bhāmaha. As we find it in Daṇḍin, we see that *anuprāsa*, *saṁāsa*, *mādhurya*, *pāruṣya*, *komalatā* or some Guṇa-s corresponding to these two last Guṇa-s enter into the differentia of the Rīti-s.

Rudraṭa knew also the Vṛtti-s which are *anuprāsa-jāti-s*. He gives, not three, but five kinds of them.

मधुरा प्रौढा परुषा ललिता भद्रेति वृत्तयः पञ्च ।

वर्णानां नानात्वादस्येति यथार्थनामफलाः ॥ II. 19.<sup>1</sup>

Namisādhū, while commenting on this, mentions one Hari as having held these Vṛtti-s to be eight in number.

तथा ह्यष्टौ हरिणा उक्ताः—

मधुरं फरुसं कोमलमोजस्मिन् निट्ठुरं च ललितं च ।

गंभीरं सामण्यं च भद्रभण्ति उनायच्चा ॥

The three Vṛtti-s added by Hari are *ojasvinī*, *niṣṭhurā* and *gambhirā* and perhaps from Rudraṭa and Hari it is that Bhoja makes a set of twelve Vṛtti-s which we noted above. Who this Hari is, is not known. He does not seem to be an Ālamkārika. This verse is from a Prakrit poem of Hari in the

<sup>1</sup> These five Vṛtti-s are referred to by Somadeva and more expressly by his commentator Śrutasāgara. *Taṣastilaka Campū*, I, pp. 479-80:

प्रचुरा(मधुरा)-प्रौढा-परुषा-ललिता-भद्राभिः वृत्तिभिः पञ्चशाखम् ।



introductory portion of which, as many other writers do, Hari speaks of some topics of *Alaṃkāra*. These Vṛtti-s, Rudraṭa says, as Ānandavardhana also later says, are to be used, not with a vengeance but with discrimination, taken and often cast away with an eye on the *aucitya* of *Rasa*.

एताः प्रयत्नादधिगम्य सम्यगौचित्यमालोच्य तथार्थसंस्थम् ।

मिश्राः कवीन्द्रैरघनाल्पदीर्घाः कार्या मुहुश्चैव गृहीतमुक्ताः ॥

Rudraṭa, *KAk*, II. 32.

Thus the four Vṛtti-s of Nāṭya live in Kāvya as *rasocita-  
artha-saṃdarbha* and as such stand in close relation to the *Guṇa*-s. They are on a par with Rīti-s which are *rasocita-śabda-saṃdarbha* or in an earlier stage, with what has been characterized as *Śabda Vṛtti*, *upanāgarikā*, etc. Of the four Vṛtti-s, the *Kaiśikī* and *Ārabhaṭī* have had the least or no change at all in Kāvya. As can be expected, *Bhāratī* and *Sāttvatī*, when they came into Kāvya had to cast off their old meanings of Speech and Action of subtle *Bhāva*-s of the mind. Even the *Śabda Vṛtti*, *Bhāratī*, became an *Artha Vṛtti* leaning towards the *Kaiśikī* as having less *saukumārya*. *Sāttvatī*, as having less *prauḍhi*, was made to mean a weak variety of *Ārabhaṭī*.

## THE HISTORY OF AUCITYA IN SANSKRIT POETICS

ONE of the noteworthy points in the Sanskrit systems of literary criticism is that, in an inquiry into a comprehensive philosophy of the literary art, they do not separate poetry and drama, nor prose and verse. Bharata, in his *Nāṭya-śāstra*, has defined Drama as imitation of the three worlds or representation of the actions of men of various nature: *trailokyānukṛti* or *dhirodāttādyavasthānukṛti* (I. 107, 113, 120, etc.; *vide* also *Daśarūpaka*, I. 7). Consequently Bharata has perfected a system of ideas of *lokadharmī*, which term means 'the ways of the world' or to put it in short 'Nature', and stands to denote the realistic elements in Bharata's stage.<sup>1</sup> In the concept of *prakṛti*, Bharata studies the various kinds of men, minds and natures found in the worlds. In the concept of *pravṛtti* he has studied the provincial, racial and national characteristics in dressing and other activities. He has elaborately dealt with *āhāryā-bhinaya*, dress and make-up, which, he says, must be appropriate to the sentiment and mood portrayed, *Rasa* and *Bhāva*.

एतद्विभूषणं नार्या आकेशादानखादपि ।

यथाभावरसावस्थं विज्ञायैवं प्रयोजयेत् ॥ *NS*, XXIII. 42.

He has devoted separate sections to a consideration of the most proper and correct way of speaking in the drama

<sup>1</sup> See my article on *Loka Dharmī* (Realism) and *Nāṭya Dharmī* (Conventions and Idealism) of Bharata's Stage in the *JOR*, Madras, vols. VII, VIII.

according to the emotions (XIX, *pāthyaguṇāḥ*), of the *svara*-suitable for each mood and of the musical tunes, *jātyaṃśaka-s*, appropriate to the varying *Rasa* and *Bhāva* (XXIX. 1-4). These remarks apply to the artists of the stage and theatre, the actors, the conductor and others. Regarding the work of the poet-dramatist, Bharata has analysed the text of the drama and has pointed out how the verbal qualities of sweetness, harshness, etc. and the flights of fancy expressed in the form of figures of speech have to be appropriate to that *Bhāva* or *Rasa* which is portrayed (XVII. 108-23). Thus at the end of the treatment of each topic, Bharata has an important section called *rasa-prayoga*, where he points out what suits what.

So much so Bharata observes that, in judging drama, the ground of reference for success of the art is the world. He emphasizes that one has to know the infinite variety of human nature (*prakṛti* and *śīla*) on which *Nāṭya* or drama is based.

नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम् ।

The basis of authority (*pramāṇa*) of *Nāṭya* is finally the world. A theorist can give a few indications and the rest can be learnt only from the world.

लोकसिद्धं भवेत् सिद्धं नाट्यं लोकस्वभावजम् ।

तस्मान्नाट्यप्रयोगे तु प्रमाणं लोक इष्यते ॥

यानि शास्त्राणि ये धर्माः यानि शिल्पानि याः क्रियाः ।

लोकधर्मप्रवृत्तानि तानि नाट्यं प्रकीर्तितम् ॥

न हि शक्यं हि लोकस्य स्थावरस्य चरस्य च ।

शास्त्रेण निर्णयं कर्तुं भावचेष्टाविधिं प्रति ॥

नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम् ।

तस्माल्लोकः प्रमाणं हि कर्तव्यं नाट्ययोक्तृभिः ॥

NS, XXVI. 113-19.

नोक्तानि च मया यानि लोकग्राह्यानि तान्यपि ।

ibid., XXIV. 214.

(end of the chapter on dress and make-up).

Nature or the three worlds (*prakṛti* or *śīla*), all these can finally be referred to by the single word *Rasa* which is the 'soul' of poetry. Drama is the representation of moods (*bhāvānukīrtana*) as Bharata puts it. Out of these moods flow everything—the actions, the character, the dress, the nature of one's speech, etc. Thus to this factor, which is at the root of all these things, namely *Rasa*, have these things again to be referred for finding out whether in representing them, there is propriety or appropriateness. Things cannot be evaluated by themselves separately and labelled as good or bad, appealing or otherwise. That is, *guṇatva* and *doṣatva* do not inherently pertain to anything eternally but anything, according to the situation where it occurs, is either suitable or not; and in this suitability or otherwise lies *guṇatva* or *doṣatva*. What Bharata says of ornaments and decoration in the make-up of the characters is true of all other parts of the art of representation by the poet and the production of the drama on the stage by the actors. Bharata lays down that if a thing does not agree or is not proper in a certain place with reference to *Rasa*, it is the greatest literary flaw. Improper use, like placing a necklace on the foot and an anklet round the neck, can only produce laughter.

अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।

मेखलोरसि बन्धे च हास्यायैवोपजायते ॥ ibid., XXIII. 69.

It is a serious breach of propriety for a writer to describe a forlorn lady suffering from separation from her lord (i.e. one in *pravāsa-vipralambha*) as being fully decked with jewels. In the realm of artistic expression the same rule holds good. A poet commits the greatest crime against Rasa if he introduces a mass of ornaments of a verbal character in places where Rasa has to be effectively portrayed and where the absence of any figure is itself the perfection of art. The proper placing of things in such a manner as to suit Rasa and the avoiding of things not suitable form the essence of artistic expression. This is propriety (*aucitya*). An anklet as an ornament helps to beautify only as an ornament for the ankle. We can thus see how this doctrine of appropriateness, propriety and adaptation—all comprehended in the one word *aucitya*, is directly derivable from Bharata. Just put by the side of the verse of Bharata above-quoted, the verse illustrative of the theory of Aucitya given by Kṣemendra in his *Aucitya-vicāracarṇā*, in which work the doctrine of Aucitya found complete elaboration into a system of criticism, and see:

अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।

मेखलोरसि बन्धे च हास्यायैवोपजायते ॥ Bharata, XXIII. 69.

कण्ठे मेखल्या, नितम्बफलके तारेण हारेण वा

पाणौ नूपुरबन्धनेन, चरणे केयूरपाशेन वा ।

शौर्येण प्रणते, रिपौ करुणया, नायान्ति के हास्यताम्

औचित्येन विना रुचिं प्रतनुते नालङ्कृतिर्नो गुणाः ॥

Kṣemendra, *Au. Vc.*

Thus the first work in the history of Sanskrit Poetics contains *implicitly* as much of this theory of Aucitya of the Sanskrit

Alaṁkāra-śāstra, as of the other theory of poetry, Rasa, explicitly, even though emphasis on both these—Aucitya and Rasa—was again systematically laid only as late as the ninth, tenth and eleventh centuries.

Aucitya is harmony and in one aspect it is proportion between the whole and the parts, between chief and the subsidiary, between the *aṅgin* and the *aṅga-s*. This perfection is all the morals and beauty in art. At the final stage of its formulation as a theory explaining the secret of poetic appeal, Aucitya is stated to be the *jīvita*, life-breath, of poetry. This Aucitya, which is proportion and harmony on one side and appropriateness and adaptation on the other, cannot be understood by itself but presupposes that to which all other things are harmonious and appropriate. Surely there has to be harmony and appropriateness in every part and between one part and another; but everything as a whole has to be pronounced proper and appropriate or otherwise by a reference to what constitutes the 'soul' (*ātman*) of poetry, namely Rasa. Thus Bharata speaks of the *rasa-prayoga* of *Pravṛtti*, *Vṛtti*, *Guṇa*, *Alaṁkāra*, *āhāryābhinaya*, *pāthyaguṇa*, *svara* and *jātyaṁśa*. In later terminology, this *rasa-prayoga* is *rasa-aucitya*. But Aucitya is only implicitly contained in Bharata. It was only rather late that Poetics got itself again wedded and identified with Bharata's dramaturgy and took its stand scientifically on the two pedestals of Rasa and Aucitya, which it had forgotten for a time, as we shall now see in the following account of the history of the concept of Aucitya after Bharata.

The next glimpse we have of Aucitya is in Māgha, who, in his poem, has made some remarks which shed their rays into the darkness of the early history of Poetics. In canto 2 of Māgha's *Śiśupālavadha*, we have a verse on the policy best suited for the king, which,

through comparison, brings in the topic of Guṇa-s in Kāvya-s or dramas:

तेजः क्षमा वा नैकान्तं कालज्ञस्य महीपतेः ।

नैकमोजः प्रसादो वा रसभावविदः कवेः ॥ ŚV, II. 83.

The king has to achieve his purpose with an eye on expediency. Time and circumstance are the pre-eminently deciding factors of his policy. There is no inherent good in either Power or Forbearance by themselves but the merit of a policy consists in its effectiveness, in using that which is suited to the time. Prowess is waste and will even ruin the cause where it is needlessly flaunted. Forbearance cannot help the king when he has to succeed by putting up a stiff fight. Thus, adaptability is the only policy good for the king. The case is similar to that of a poet for whom the main concern is Rasa and Bhāva and an understanding of their subtle nature. In portraying his characters and their actions and in describing them, it will not do if the poet sticks to one quality throughout, say *prasāda* or *ojas*. When the Vīra, Adbhuta and Raudra Rasa-s appear, he has to adopt the Guṇa *ojas* to suit the vigour, energy and fire (*dīpti*) of those Rasa-s and when the emotional key is lowered and quiet effects have to be produced, the requisite quality for the poet is *prasāda*. Thus, not the Guṇa-s by themselves, but that Guṇa which is proper and appropriate (*ucita*) is helpful to Rasa. This is *guṇa-aucitya*. Aucitya is here adaptation. Māgha, as a poet, had this clear insight into Bharata's ideas of Rasa and Guṇa-s appropriate to each Rasa. Bhoja considers such appropriateness in expression between the emotion and the stylistic quality as a *prabandha-guṇa*, i.e. one of the desirable features of good poetry. He calls it *rasānurūpasamdarbhatvam*. He

means the same thing as what Māgha says in the above-given verse, which Bhoja also quotes.

रसानुरूपसंदर्भत्वमित्यनेन रतिप्रकर्षे कोमलः, उत्साहप्रकर्षे प्रौढः,  
क्रोधप्रकर्षे कठोरः, शोकप्रकर्षे मृदुः, विसयप्रकर्षे तु स्फुटशब्दसंदर्भो  
विरचनीय इति उपदिशन् 'नैकमोजः प्रसादो वा रसभावविदः कवेः'  
[Māgha, ŚV, II. 83] इति ख्यापयति ।

Śr. Pra., Madras MS., vol. II, p. 432.

In the above-given verse of Māgha we have an early *śiro-daya* of the doctrine of Guṇa-s as the *dharma-s* of Rasa, the soul of Kāvya, which is one of the special contributions of Ānandavardhana. In later terminology, Māgha is here speaking of *varṇasamghaṭanā-aucitya*, appropriateness of letters and collocation, or simply *guṇaucitya*.

It is again in respect of Guṇa-s that we have a glimpse of the idea of Aucitya implied in certain parts of the treatises of Bhāmaha and Daṇḍin. Māgha says that Guṇa-s must change and be appropriate to the Rasa and the Bhāva of the situation. *Ojas* or *prasāda* wrongly used is a literary flaw, directly hindering Rasa. Thus the breach of Aucitya gives rise to flaws. In one way, the single greatest Guṇa or excellence of poetry is Aucitya and it comprehends all other Guṇa-s; and the greatest Doṣa or flaw comprehending other flaws is its absence, *anaucitya*.<sup>1</sup>

<sup>1</sup> (a) Sarveśvara, in his *Sāhityasāra*, Madras MS., p. 20, gives seven *vākyaārtha-doṣa-s*, and among these *aucitya-bhaṅga* is considered as the first.

(b) Cf. also Mūnicandra's commentary on *Dharmabindu* (Āgamodaya Samiti Series, p. 11a):

औचित्यमेकमेकत्र गुणानां राक्षरेकतः ।

विषायते गुणग्राम औचित्यपरिवर्जितः ॥



Thus when the Rīti is not suited to the Rasa, we can say that there is *rīti-anaucitya* and a Doṣa called *arītimat*. But the Gauḍī Rīti which may not suit Śṛṅgāra cannot be condemned altogether as eternally unsuited to all poetry. The Gauḍī Rīti can effectively suggest Vīra, Adbhuta, and Raudra Rasa-s and in the cases of these three, the Vaidarbhī suited to śṛṅgāra may be *anucita*. There may be harsh sounds and heavy, long and swollen utterances in a highly worked-up emotion of the Raudra type; the harsh sounds which suggest the Rasa in this case must be avoided by the poet in Śṛṅgāra Rasa which is suggested by sweet assonances and delicate sound effects. Therefore it is that the Doṣa-s, given as such in separate sections by Bhāmaha and Daṇḍin, are, to use a word which came into currency only after Ānandavardhana, *anitya*, contingent. That is, in certain circumstances, Doṣa-s cease to be so; there are no fixed Guṇa-s or Doṣa-s; what is Guṇa in one case is Doṣa in another and *vice versa*.

In chapter 1, Bhāmaha deals with certain Doṣa-s in the last section beginning with v. 37. After defining and illustrating them he says that these flaws cease to be so sometimes and really give beauty to expression.

सन्निवेशविशेषात्तु दुरुक्तमपि शोभते ।

नीलं पलाशमाबद्धमन्तराले सजामिव ॥

किञ्चिदाश्रयसौन्दर्याद् धत्ते शोभामसाध्वपि ।

कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ॥

. . . . .

अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि ।

. . . . .

यथा तद्वदसाधीयः साधीयश्च प्रयोजयेत् ॥ I. 54-58.

The principle behind these observations is Aucitya, appropriateness. Again, in chapter 4, Bhāmaha speaks of such flaws in poetry as *lokavirodha*. The flaw of *lokavirodha*, going against the facts of the world and nature, is the result of the non-observance of the Aucitya of *prakṛti*, etc. Here, he also points out that redundancy, *punarukti*, which is generally a flaw in expression, turns out to be an effective way of expression in fear, sorrow, jealousy, joy and wonder.

भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।

यथाह गच्छ गच्छेति पुनरुक्तं न तत् विदुः ॥ IV. 14.

There is also the saying *priye nāsti punaruktam*.<sup>1</sup>

It is in the same section on Doṣa-s that the principle of Aucitya is implied in Daṇḍin's work also. Daṇḍin treats of Doṣa-s in the fourth chapter of his work. Each and every Doṣa is given with a qualification that in certain circumstances it ceases to be Doṣa and turns out to be a Guṇa. Thus *apārtha*, the first flaw, is generally a Doṣa but it is the most proper means of successfully portraying a mad man's raving, a child's sweet prattle or the speech of a sick man.

समुदायार्थशून्यं यत् तदपार्थमितीष्यते ।

उन्मत्तमत्तबालानामुक्तेरन्यत्र दुष्यति ॥ IV. 5.

इदमस्वस्थचित्तानामभिधानमनिन्दितम् । IV. 7.

Speaking of the flaw of *viruddhārtha* or *vyartha*, Daṇḍin says that there is such a state of mind in which even contradictory

<sup>1</sup> Cf. *Gāthā* quoted in the *Dhva.Ā.*, p. 52:

चुम्बिज्जइ सवहुत्तं अवरुन्धिज्जइ सहस्सहुत्तमि ।

विमिअ पुणो रमिजइ पिओ जणो णत्थि पुनरुत्तम् ॥

speech is the natural mode of expression and hence, in those places, the flaw becomes an excellence.

अस्ति काचिदवस्था सा सामिषङ्गस्य चेतसः ।

यस्यां भवेदभिमत विरुद्धार्थापि भारती ॥ IV. 10.

*Punarukta*, as has been pointed out by Bhāmaha also, is no flaw but is an effective way of expressing compassion or any stress of emotion which needs repetition. *Samśaya* or the use of doubtful or ambiguous words may generally be a flaw but when such words are wilfully used, as is often needed in the world, they are perfect Guṇa-s. Thus Daṇḍin shows exceptions (*vyabhicāra*) to all the Doṣa-s. He is fully aware that, in the realm of poetry, a certain thing is not Doṣa by its very nature but that it is so because of circumstance, a change of which makes it a Guṇa. He thus finally concludes:

विरोधः सकलोऽप्येष कदाचित् कविकौशलात् ।

उत्क्रम्य दोषगणनां गुणवीथीं विगाहते ॥ IV. 5-7.

Bhoja developed the same idea by constituting under the head 'Guṇa' a peculiar class of Guṇa-s called the *Vaiśeṣika* Guṇa-s. These are the flaws above-noticed which Bhāmaha and Daṇḍin considered as excellences sometimes. (*Vide* the *SKĀ.*, ch. I, vv. 89-156, pp. 78-119.)<sup>1</sup> Bhoja calls them also *Doṣaguṇa-s*. As a matter of fact, all Guṇa-s and Doṣa-s are *vaiśeṣika*. 'It all depends', says the discerning critic in literature, as one says in this complex world. The fact of Doṣa-s becoming Guṇa-s recorded by Bhāmaha and Daṇḍin means, if it means or implies anything, the doctrine of Aucitya

<sup>1</sup> I have spoken of these at length in the chapter on the 'History of Guṇa-s', in *Bhoja's Śṛṅgāra Prakāśa*.

as the only ruling principle holding good in the realm of poetry for ever. It is because of this that, in Poetics, Doṣa-s are called impermanent (*anitya*). It is only a clearer statement of what Daṇḍin has said in the Doṣa-section that we have in Ānanda-vardhana and Abhinavagupta, who say that Doṣa is contingent and that there is no separate and fixed Guṇa or Doṣa:

श्रुतिदुष्टादयो दोषा अनित्या ये च सूचिताः ।

ध्वन्यात्मन्येव शृङ्गारे ते हेया इत्युदाहृताः ॥

*Dhva. Ā., II. 12.*

नापि गुणेभ्यो व्यतिरिक्तं दोषत्वम् । बीमस्तहास्यरौद्रादौ त्वेषां  
(श्रुतिदुष्टादीनां) अस्माभिरुपगमात्, शृङ्गारादौ च वर्जनाद् अनित्यत्वं  
समर्थितमेवेति भावः । *Locana.*

The principle by virtue of which 'harsh sounds' (*śruti-duṣṭa*) which form a Doṣa to be avoided in *śṛṅgāra* become themselves a Guṇa highly suggestive of Raudra, etc. is Adaptation or Aucitya (*vide* also *Dhva. Ā., III. 3-4*).

In the first half of the eighth century, King Yaśovarman of Kanauj, patron of Bhavabhūti, wrote his drama *Rāmābhyudaya*, whose prologue has some interest to the student of the history of Poetics because of a verse in it on certain concepts connected with theoretical literary criticism. That veritable mine of quotations, the stupendous *Śṛṅgāra Prakāśa* of king Bhoja, quotes that verse. Bhoja considers a number of Alaṁkāra-s of *prabandha*, i.e. good features of a poem or a drama as a whole. One of these *prabandhālaṁkāra-s* is given by him as 'excellence of construction', *saṁniveśa-prāśastya* which means, according to him, that the minor 'descriptions' in a Mahākāvya must be so set in the framework of the story

Yaśovarman,  
author of the  
drama *Rāmā-  
bhyudaya*.

that they do not appear irrelevant or overdone. This is Aucitya in its aspect of proportion, harmony and strict artistic relevancy of all details from the point of view of Rasa. Bhoja means that this applies to drama also as his quotation from Yaśovarman shows.

तेष्वेव नगराणववर्णनादीनां संनिवेशप्राशस्त्यम् अलंकार इति ।  
तदुक्तं—

औचित्यं वचसां प्रकृत्यनुगतं सर्वत्र पात्रोचिता

पुष्टिः स्वावसरे रसस्य च, कथामार्गे न चातिक्रमः ।

शुद्धिः प्रस्तुतसंविधानकविधौ, प्रौढिश्च शब्दार्थयोः

विद्वद्भिः परिभाष्यतामवहितैः, एतावदेवास्तु नः ॥<sup>1</sup>

Śr. Pra., Madras MS., vol. II, p. 411.

<sup>1</sup> That this is a verse in Yaśovarman's *Rāmābhyudaya* is known from the *Locana* on the *Dhva. Ā.*, III, p. 148. Ānandavardhana quotes from the second line of the above verse, the bit *kathāmārga na cātikramah*. Explaining the phrase *yaduktam* which introduces this quotation, Abhinavagupta says: *yaduktam iti rāmābhyudaye yaśovarmanā*. There should be a full stop in the text here. The words *sthitam iti yathā śāyāṃ* in the *Locana* do not form any quotation, as the NS ed. suggests by clubbing them together with *yaśovarmanā* and by giving them with quotation marks. The correct text should be *sthitim iti, kathāśāyāṃ*. *Sthitim iti* is a *pratīka* and refers to the word *sthitī* in Ānandavardhana's *Vṛtti*: *itirṛttavaśāyātām kathāṃcid rasānanugūṇām sthitim tyaktvā*, etc. This word *sthitī* is interpreted by Abhinavagupta as the course of the story, *kathāśāyā*.

That it is a verse from the prologue can easily be known; for such verses can figure nowhere else. Mark the similarity of this verse to the verse *yadvedādhyayanam*, etc. in the prologue to the *Māla-tīmādhava* of Bhavabhūti who wrote in Yaśovarman's court. Also note in the third line the *Guṇa* mentioned by Yaśovarman.

This is the earliest instance so far known of the occurrence of the word *aucitya* in connection with Poetics.<sup>1</sup> Yaśovarman here refers to a number of desirable features which a good drama should have. First among them are Aucitya of expression, i.e. speech which is in accord with the nature and level or rank of the characters and Aucitya of Rasa, i.e. delineation of characters in their proper moods with an eye to developing the Rasa in the proper place. These two comprise the external and internal Aucitya or Aucitya of expression and Aucitya of the content, i.e. the Rasa. On this point, Yaśovarman has emphasized only what Bharata had laid down as regards *prakṛti* and *śīla*. The second-mentioned Aucitya of Rasa, its appropriateness to the *pātra*, or character and its development in the proper place (*pātraucityam, puṣṭiḥ svāvasare rasasya*) are elaborated into many rules of *rasaucitya* by Rudraṭa and Ānandavardhana as we shall see in a further section.

It is this all-round Aucitya called by Bhoja an Alamkāra and *saṃniveśa-prāśastya* that Lollaṭa also emphasizes. Lollaṭa wants every part of the Mahākāvya to be *rasavat*. All these are various ways of enunciating the idea of the Aucitya of Rasa, the 'soul' of poetry, without basing oneself on which, none can talk of Aucitya intelligibly.

In practice, as can be seen from the numerous and large  
 Lollaṭa Mahākāvya-s, which are entitled to that name  
 at least because of their bulk, notions of propriety were ignored by poets. The several limbs, separately,

*prauḍhiś ca śabdārthayoḥ*, which Bhavabhūti also mentions: *yaḥ prauḍhatvam udāratā ca vacasām*. This seems to have developed into the *prauḍhi* forming the *arthaguṇa ojas* in Vāmana, III. 2. 2.

<sup>1</sup> See below for the early occurrence of the word in other fields, and the occurrence of the related word *anaucitya* in Udbhaṭa.

over-developed and the Kāvya as a whole became an outrage on harmony and Aucitya. This Lollaṭa severely criticized, perhaps in his commentary on the *Nāṭya-śāstra*. To this aspect of Aucitya, namely proportion and the strict relevancy of every part or detail, Lollaṭa drew attention. In the gap between Daṇḍin and Rudraṭa, two or three stray verses of Lollaṭa quoted by Rājaśekhara, Hemacandra and Namisādhū give us a flash in the dark and we see how, stage by stage, the concept of propriety or Aucitya developed. These three verses of Lollaṭa emphasize *rasaucitya*, Aucitya of parts to the chief element called Rasa, i.e. the aspect called proportion. Ornaments hide beauty if they are not structural or organic; similarly 'descriptions' have to emerge logically out of the story and the complex course of its Rasa as a necessity. Descriptive cantos should not stand out like out-houses and isolated places for the poet's mind to indulge at length in excess. This is true of the drama as much as of the epic poem. In a drama, the sub-plots, the *patākā* and the *prakarī* and the *saṃdhyāṅga-s* should not be considered by themselves as having any virtue but should be seen to be relevant to Rasa. This Ānandavardhana emphasizes, as we shall see. As regards the Mahākāvya, Lollaṭa (Āparājiti, i.e. son of Aparājita<sup>1</sup>) says according to Rājaśekhara:

‘अस्तु नाम निःसीमा अर्थसार्थः; किंतु रसवत् एव निबन्धो  
युक्तः, न तु नीरसस्य’ इति आपराजितिः । यदाह—

मज्जनपुष्पावचयनसंभ्याचन्द्रोदयादिवाक्यमिह ।

सरसमपि नातिबहुलं प्रकृतरसानन्वितं रचयेत् ॥

<sup>1</sup> vide my paper on 'Writers Quoted in the *Abhinavabhāratī*', JOR, vol. VI, part 2, p. 169.

यस्तु सरिदद्रिसागरपुरतुरगरथादिवर्णने यत्नः ।

कविशक्तिख्यातिफलो विततधियां नो मतः स इह ॥

KM, I. 9, p. 45.

The second verse in the above quotation, along with the following verse, is quoted by Hemacandra mentioning the name Lollaṭa. The additional verse quoted by him criticizes the poets for setting apart cantos for such feats as *yamaka*, *cakrabandha*, etc. in a Mahākāvya, they being very inappropriate and utterly unhelpful to the emotional idea of the epic poem.

तथा च लोल्लटः—

यस्तु सरिदद्रिसागरनगतुरगपुरादिवर्णने यत्नः ।

कविशक्तिख्यातिफलो विततधियां नो मतः प्रबन्धेषु ॥

यमकानुलोमतदितरचक्रादिभिदोऽतिरसविरेधिन्ः ।

अभिमानमात्रमेतद् गङ्गुरिकादिप्रवाहो वा ॥ इति ॥

KAn, ch. V, p. 215.

Namisādhū, on Rudraṭa III. 59, quotes the additional verse quoted by Hemacandra and emphasizes with its authority the principle of Aucitya. So too the *Kaviśikṣā* of Jayamaṅgalācārya<sup>1</sup> which quotes the second verse *yamakānuloma*, etc. to emphasize Aucitya.

Thus proportion and harmony form an aspect of Aucitya which is propriety, adaptation, and other points of appropriateness. From the point of view of the perfect agreement

<sup>1</sup> Detailed Report of the Operations in Search of Sanskrit MSS. in the Bombay Circle, 1882-83, by P. Peterson, Bombay 1883.



between the parts and the chief element of Rasa, from the point of view of this proportion and harmony, I think, Aucitya can be rendered in English into another word also, namely 'sympathy', which as a word in art-criticism means 'mutual conformity of parts'.

From Daṇḍin we had to come to Lollaṭa before we could again catch sight of Aucitya as a principle underlying many literary dicta. This Rudraṭa means that we have to come almost to the time of Ānandavardhana whom Rudraṭa must have slightly preceded. Up to the time of Rudraṭa the concept was developing unconsciously without a name. The name Aucitya was not given to the idea by any writer on poetic theory, and one more useful word was not thus added to the critical vocabulary of the Saḥṛdaya. But the word Aucitya must have slowly dawned in the circles of Saḥṛdaya-s and we first see it used in theoretical literature only in Rudraṭa's *Kāvya-lāṃkāra*, a work which has not yet left the primitive *Alaṃkāra*-stage of criticism but has however embodied in itself a good deal of the concept of Rasa, which alone, according to it, made poetry the interesting and charming thing it is (*sarasa*). The work of Rudraṭa is very important in the history of Poetics, as it stands at a transitional point when the older modes of evaluation were giving place to the new criticism of Rasa and Dhvani; and although still bearing the old name, *Kāvya-lāṃkāra*, and preoccupied to a considerable extent with figures, it foreshadows the later developments and prepares the way for Ānandavardhana. The word Aucitya occurs often in Ānandavardhana's work and Rudraṭa is the first to mention it in *theoretical* literature. As we have seen earlier, in the first half of the eighth century, King Yaśovarman of Kanauj uses the word Aucitya with much theoretical significance, with much

the same connotation that the word had in later times, but it is in the prologue to his drama, *Rāmābhyaṣya*. Thus the three stages to be noticed in the appearance of the name Aucitya is its mention by Yaśovarman, treatment of it to some extent in Rudraṭa and to a large extent in Ānandavardhana's *Dhvanyāloka*. Rudraṭa just preceded Ānandavardhana or was an early contemporary of his. He was perhaps writing in Śaṅkuka's time. Some ideas given in the *Dhvanyāloka* are already seen in Rudraṭa's work. Many of the Rasa-doṣa-s mentioned by Ānandavardhana under *rasaucitya* in Uddyota 3 are found in Rudraṭa's *Kāvya-alamkāra*. What we must note here at present is that though Rudraṭa treats of Alamkāra-s so largely and though his work is yet one of the old period in which works are called *Kāvya-alamkāra*, he has realized the importance of Rasa to suit which Alamkāra-s exist. If Alamkāra-s are otherwise, they have little meaning. That is what Ānandavardhana develops in a section on Alamkārasamīkṣā in Uddyota 2. The idea that Rasa and *rasaucitya* control Alamkāra is already seen in Rudraṭa, who, as said above, is the first writer on Poetics to mention the word Aucitya. After dealing with some *śabdālamkāra-s* like *yamaka-s* which are a siren to poets who are easily tempted, Rudraṭa says, by way of closing the chapter, that these figures must be introduced after bestowing due thought on propriety, Aucitya, with reference to the main theme. Even the *anuprāsa-s* have to be now cast away and now taken up and sparsely used to be of much advantage. They must not be thickly overlaid upon the theme through the whole length of it.

एताः प्रयत्नादधिगम्य सम्यग् औचित्यमालोच्य तथार्थसंस्थम् ।

मिश्राः कवीन्द्रैरघनाल्पदीर्घाः कार्या मुहुश्चैव ग्रहीतमुक्ताः ॥

KAk, II. 32.

This is the Aucitya of *Alaṃkāra* which *Ānandavardhana* elaborates in *Uddyota* 2 of his work. It is this idea in the last line of *Rudraṭa's* verse quoted above, *gr̥hitamuktāḥ*, that *Ānandavardhana* has formulated into the rule, *kāle ca grahaṇa-tyāgau* (II. 19), taking up and throwing away according to the circumstances, as regards the use of figures.

The word Aucitya again occurs at the end of the next chapter in *Rudraṭa's* work, where again *Rudraṭa* points out the danger of *yamaka*, etc. He says that they must be approached only by him who knows Aucitya. *Namisādhu* perfectly understands the full implication of *Rudraṭa's* strictures on *yamaka*, etc. and quotes on this subject of Aucitya the verse of *Lollaṭa* which we considered in a previous section. *Rudraṭa* says:

इति यमकमशेषं सम्यगालोचयद्भिः

सुखविभिरभियुक्तैर्वस्तु च औचित्यविद्भिः ।

*KAk*, III, p. 36.

तथा च वस्तु विषयभागमालोचयद्भिः । यथा कस्मिन् रसे कर्तव्यं,  
क वा न कर्तव्यम् । यमकश्लेषचित्राणि हि सरसे काव्ये क्रियमाणानि  
रसखण्डनां कुर्युः । विशेषतस्तु शृङ्गारकरुणयोः । कवेः किलैतानि  
शक्तिमात्रं पोषयन्ति, न रसवत्ताम् । यदुक्तं 'यमकानुलोम + गङ्गुरिकादि-  
प्रवाहो वा ॥' (*Lollaṭa*)

. . . औचित्यं यमकादिविधानास्थानस्थानादिकम्

. . . । तदनु चौचित्यविज्ञानानन्तरं विरचनीयम् ।

*Namisādhu*.

Besides the mention of the word Aucitya and the presence of the idea of *alaṃkāraucitya* in the two places referred

to above, Rudraṭa speaks of the adaptation-aspect of Aucitya also, implicitly like Daṇḍin while dealing with Doṣa-s, which, in certain cases, become Guṇa-s (*vide* ch. 6, v. 8). Under the Doṣa called *grāmya*, Rudraṭa speaks of propriety in addressing persons of differing ranks which Bharata deals with at length as a part of *prakṛtyaucitya*. Explaining another variety of the Doṣa called *grāmya*, namely the *asabhya* in VI. 21-4, Rudraṭa says that there are certain words which are inappropriate (*anucita*) but which in certain special cases become very appropriate (*ucita*). *Anucitabhāvaṃ muñcati tathā-vidhaṃ padaṃ sad api*. He again uses the idea of *ucitānucita* in the next variety of *grāmya*. He then points out like Daṇḍin how all Doṣa-s, *punarukta*, etc. become Guṇa-s elsewhere (VI. 29-39). Finally, Rudraṭa says that almost all kinds of flaws become excellences when occasion needs the 'imitation' (*anukaraṇa*) of those flaws. That is, the poet and the dramatist have to depict an infinite variety of men and nature in diverse and complex circumstances. When a madman has to be represented, his nonsense has to be 'imitated' and it is itself 'sense' for the artist here. This was pointed out also at the beginning of this chapter while showing how Bharata's *Nāṭya-śāstra* implies the adaptation aspect of Aucitya. Says Rudraṭa:

अनुकरणभावमविकलमसमर्थादि स्वरूपतो गच्छन् ।

न भवति दुष्टमतादृग् विपरीतक्लिष्टवर्णं च ॥ V. 47.

As an instance of all flaws becoming excellences, Namisādhu says that in describing a bad speaker committing mistakes of pronunciation, grammar, etc. art makes Guṇa-s of all those mistakes. Aucitya or adaptation transforms Doṣa-s into Guṇa-s. He cites an instance of the funny description of the

illiterate husband of the poetess Vikaṭanitambā who is unable to pronounce words properly.

यथा विकटनितम्बायाः पतिमनुकुर्वाणा सखी प्राह—

काले माषं सस्ये मासं वदति शकाशं यश्च सकाशम् ।

उष्ट्रे लुम्पति रं वा षं वा तस्मै दत्ता विकटनितम्बा ॥ इत्यादि ।

Following Rudraṭa, Bhoja says in the beginning of his treatment of those Doṣa-s which become Guṇa-s:

पदाद्याश्रितदोषाणां ये चानुकरणादिषु ।

गुणत्वापत्तये नित्यं तेऽत्र दोषगुणाः स्मृताः ॥ SKA, I. 89.

This point is realized by the American critic, J. E. Spingarn, who writes as follows as if explaining the principle of Aucitya, by which Doṣa-s become Guṇa-s as a result of circumstances like 'imitation'. Mr. Spingarn says, in an essay on the Seven Arts and the Seven Confusions, that in poetry and drama *doṣatva* and *guṇatva* are not absolutely fixed abstractly and that they are always relative. He remarks: 'It is inconceivable that a modern thinker should still adhere to the *abstract tests of good expression*, when it is obvious that we can only tell whether it is good or bad when we see it in its natural context. Is any word artistically bad in itself? Is not "ain't" an excellent expression when placed in the mouth of an illiterate character in a play or story?' In Rudraṭa's words, Spingarn says that a *grāmya* word becomes most appropriate in a case of *anukaraṇa* or 'imitation'. Therefore in expression, in the world of thought, in the realm of action and feeling, and in the region of ideas, that which is proper in the context, that which is useful to the Rasa,

and that which has mutual harmony with the other parts, is the best and most beautiful.

In chapter XI, Rudraṭa again speaks of flaws of thought and emotion, *arthadoṣa-s* and *rasadoṣa-s*, where under *grāmya*, he mentions *anaucitya* or inappropriateness in doings, in appearance, in dress and in speech with reference to country, family, caste, culture, wealth, age and position. The need for the Aucitya in these is emphasized by Bharata. Rudraṭa says:

ग्राम्यत्वमनौचित्यं व्यवहाराकारवेषवचनानाम् ।  
देशकुलजातिविद्यावित्तवय.स्थानपात्रेषु ॥ XI. 9.

All these Doṣa-s are again shown to become Guṇa-s in vv. 18-23. We can illustrate this principle of Aucitya everywhere. Ordinarily *nyūnopamā* or comparison with an inferior object and *adhikopamā* or comparison with a superior object are flaws of *upamā* or the figure of Simile but these two are the very secret of success when a poet wants to satirize a person. *Nyūnopamā* and *adhikopamā* are freely employed in comic and satiric writings where they become very appropriate.

The idea of Aucitya and also that word itself explicitly occur often in the *Dhvanyāloka*, besides being implied in many places. As a matter of fact, Kṣemendra, the systematic exponent of Aucitya as the 'life' of poetry, took his inspiration only from Ānandavardhana. Ānandavardhana lays down that the 'soul' of poetry is Rasa or Rasa-dhvani.

काव्यस्यात्मा स एवार्थः तथा चादिकवेः पुरा ।  
कौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोक्तवमागतः ॥ I. 5.

That Dhvani is the only artistic process by which Rasa the *ātman*, is portrayed by the poet and is got at by the Sahrdaya and that everywhere things appeal most by being deftly concealed and suggested by suppression in a fabric of symbolism, are the reasons why Ānandavardhana posits Dhvani as the *ātman* of poetry. That really Rasa or Rasa-dhvanī is the *ātman*, he expressly admits even in the first Uddyota (*vide* p. 28). The most essential thing in Rasa is Aucitya. That *vastu* or ideas and Alaṃkāra or the artistic expression couched in figure and style are only the outer garment of Rasa, that they are subordinate and serviceable only to Rasa, and that they have meaning only as such, is the way in which Ānandavardhana speaks of the Aucitya of *vastu* and Alaṃkāra to Rasa. Firstly, Alaṃkāra by itself has no virtue. It has to be relevant, helpful to develop Rasa and never an overgrowth hindering or making hideous the poem. The term Alaṃkāra itself has meaning only then.

रसभावादितात्पर्यमाश्रित्य विनिवेशनम् ।

अलंकृतीनां सर्वासामलंकारत्वसाधनम् ॥ II. 6.

The topic of Aucitya of Alaṃkāra giving the rules which alone secure the appropriate employment of Alaṃkāra is dealt with by Ānandavardhana in Ud. II, vv. 15-20, pp. 85-93. He first takes up the *śabdālaṃkāra-s* and condemns the *yamaka-s* written at a stretch in such tender situations like *vipralambha*. The rationale of Ānandavardhana's principles is this: Whatever the poet writes must be suggestive of Rasa and everything has to be tested good or bad, relevant or irrelevant, beautiful or ugly, by applying this strict logic of their capacity to suggest or hinder Rasa. The refrain of Ānandavardhana here is that Alaṃkāra should be structural, organically

emerging as the only way of expressing an emotion and it must never be a cold and deliberate effort at decoration, resulting in the forgetting of Rasa and the making of a special effort.

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्ननिर्वर्त्यः सोऽलंकारो ध्वनौ मतः ॥ II. 17.

On p. 83, in Kārikā-s 19-20, he gives the poet five practical ways of using Alaṁkāra to advantage.<sup>1</sup> On this section is based the section on Alaṁkāraucitya in Kṣemendra's *Aucitya-vicāracarṇā*.

Similarly Ānandavardhana relates Guṇa to Rasa of which Guṇa is the *dharma* and points out the Aucitya of Guṇa. The quality of *mādhurya* is inherent in *śṛṅgāra*, *vipralambha* and *karuṇa*, whereas Raudra is attended by the quality of *dipti*, by a blazing up of hearts. Accordingly, words and collocation used in the two different cases must be such as to agree with the mood and the atmosphere of the Guṇa and its Rasa or such as to suggest the Guṇa and the Rasa. Thus sweet sound-effects, the soft letters with nasal conjunct consonants, suggest and promote the realization of the more tender and sweeter emotional moods, whereas harsh combinations which jar in the above instances instil vigour and become very

<sup>1</sup> See above, chapter on 'Use and Abuse of Alaṁkāra', pp. 73-4. It has been shown there, by pointing out the root-meaning of the word Alaṁkāra that the true Alaṁkāra is organic and cannot be divorced from the idea or Rasa which it serves to present with adequate effectiveness. Coomaraswamy, whom I have quoted there, draws attention also to the radical relation of the words 'decor' and 'decorum' and thus to the sense of propriety (ch. III: Ornament, *Figures of Speech or Figures of Thought*).



appropriate to or highly suggestive of the wild *Rasa* of *audra*. This proper use of letters is *varṇa-aucitya*; Ānandavardhana will say that there is *varṇa-dhvani* in these instances; and a third will call it *varṇa-vakratā*. A collocation suggestive of *Rasa* or appropriate to *Rasa* is a case of *Dhvani* from *saṃghaṭanā* or *Aucitya* of *saṃghaṭanā*. Both these instances of *Aucitya* of *varṇa* and *saṃghaṭanā* coming under *guṇaucitya* are dealt with by Ānandavardhana in Ud. III.

यस्त्वलक्ष्यक्रमव्यङ्ग्यो ध्वनिर्वर्णपदादिषु ।

वाक्ये संघटनायां च स प्रबन्धेऽपि दीप्यते ॥ III. 2.

Wherever there is suggestiveness of *Rasa* in the expression, be it the element of sound and letter, separate words, collocation, portions of the theme (*prakaraṇa*) or even the work as a whole, there we have the *Aucitya* of those elements to *Rasa* which is the main thing. This is the relation between *Dhvani* and *Aucitya*. This is the relation between *Dhvani* and *vakratā* or *vakrokti*, as Abhinavagupta points out in his commentary on chapter 15 of the *Nāṭya-sāstra*.<sup>1</sup>

Ānandavardhana says of *Varṇa-s*:

शबौ सरेफसंयोगौ ढकारश्चापि भूयसा ।

विरोधिनः स्युः शृङ्गारे तेन वर्णा रसच्युतः ॥

त एव तु निवेश्यन्ते बीभत्सादौ रसे यदा ।

तदा तं दीपयन्त्येव तेन वर्णा रसच्युतः ॥ III. 3-4.

<sup>1</sup> *vide* my article on 'Writers Quoted in the *Abhinavabhāralī*', *JOR*, Madras, vol. VI, part 3, p. 221; also my note on 'The *Lakṣaṇa*, Abhinavagupta and Kuntaka' in *Indian Culture*, vol. III, part 4, pp. 756-9. Abhinavagupta reconciles here *Dhvani*, *vakratā* and general *vaicitrya*. We can reconcile *aucitya* also to these.

Sounds must be appropriate (*ucita*) enough to suggest the Rasa. This is the Aucitya called Appropriateness, the test of Aucitya being the harmony between the expressed sounds and the suggested Rasa, the power of the former, the vehicle and the means, in suggesting the latter, the end. The same sounds, helpful, suggestive or appropriate, in one case need not always be so. They are inappropriate to other cases where other suggestive means of expression are required. Similarly what is useless in one case becomes useful in another and this is the Aucitya called Adaptation.

Then Ānandavardhana speaks of another kind of *guṇaucitya* called the *saṁghaṭanaucitya*.

गुणानाश्रित्य तिष्ठन्ती माधुर्यादीन् व्यनक्ति सा ।

रसांस्तन्नियमे हेतुरौचित्यं वक्तृवाच्ययोः ॥ III. 6.

*Viṣayaucitya* is dealt with in III. 7 and *rasaucitya* regarding *saṁghaṭanā* in III. 9. This topic of *saṁghaṭanā* as having intelligibility in suggesting the qualities of *mādhurya* and *ojas* which in turn evoke the emotions *vipralambha* and *raudra*, and as being finally controlled by the Aucitya of Rasa, together with three other minor principles of Aucitya of the *vaktā* (character), *vācya* (subject) and *viṣaya* (the nature or form of artistic expression like the classification into drama, epic-poem, *campū*, prose, etc.) is the special contribution of Ānandavardhana for which he thus takes credit:

इति काव्यार्थविवेको योऽयं चेतश्चमत्कृतिविधायी ।

सूरिभिरनुसृतसारैरस्मदुपज्ञो न विस्मर्यः ॥ III, p. 144.

*Viṣayaucitya* is pointed out by Bharata himself. The dramatic form as such enforces certain conditions and principles of

Aucitya on the poet. Ānandavardhana says that in a drama, the supreme concern of the poet shall be only *Rasa*. He shall never think of *Alaṃkāra*, etc. In drama especially, long compounds should be avoided.

एवं च दीर्घसमासा संघटना . . . तस्यां नात्यन्तमभिनिवेशः  
शोभते, विशेषतोऽभिनेयार्थे काव्ये . . . | *Dhva. A.*, p. 139.

All things impeding the quick realization of *Rasa* must be avoided. According to Bharata, this additional *aucitya* must be observed as regards drama in particular: the words used must be simple, well known and easy to be understood, delicate and sweet to hear. Harsh words and grammarisms like *yanhuganta-s*, *cekriḍita*, etc., in a drama are like anchorites with *kamaṇḍalu-s* in a courtesan's room. They are *anucita* in drama.

चेक्रीडिताद्यैः शब्दैस्तु काव्यबन्धा भवन्ति ये ।

वेद्या इव न शोभन्ते कमण्डलुधरैर्द्विजैः ॥

मृदुशब्दं सुखार्थं च कविः कुर्यात्तु नाटकम् ।

*NS*, XXI. 131-2 (See also XVII. 121-3)

तस्माद् गम्भीरार्थाः शब्दा ये लोकवेदसंसिद्धाः ।

सर्वजनेन ग्राह्याः संयोज्या नाटके विधिवत् ॥

*ibid.*, XXVII. 46.

The section on *Prabandha-dhvani* deals with the very substance of a poem or drama and here one has to see that everything observes the principles of *Aucitya* and justifies itself by suggesting, as best as it can, the *Rasa*. A story has to be built as the expression of a *Rasa*. If a story already available is handled, changes suitable to the *Rasa* must be made

wherever the old story is not helpful to bring out the Rasa. If there are too many incidents, only those that are most expressive of the emotion must be chosen; there is no point in having too many illustrative incidents. This is *prabandha-dhvani* and *prabandhaucitya*, as also *prakaraṇa-dhvani* and *prakaraṇaucitya* to adopt the twofold classification of Kuntaka. Bhoja would call this appropriate change in the story as *prabandha-doṣahāna* and Kuntaka as *prakaraṇa-vakratā*. All these writers mean the same appropriateness of which suggestiveness is the touchstone. Says Ānandavardhana :

विभावभावानुभावसंचार्यौचित्यचारुणः ।  
 विधिः कथाशरीरस्य वृत्तस्योत्प्रेक्षितस्य वा ॥  
 इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितिम् ।  
 उत्प्रेक्ष्योऽप्यन्तराभीष्टरसोचितकथोन्नयः ॥  
 संधिसंध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया ।  
 न तु केवलशास्त्रार्थस्थितिसंपादनेच्छया<sup>1</sup> ॥  
 उद्दीपनप्रशमने यथावसरमन्तरा ।  
 रसस्यारब्धविश्रान्तेरनुसंधानमङ्गिनः ॥  
 अलंकृतीनां शक्तावप्यानुरूप्येण योजनम् ।  
 प्रबन्धस्य रसादीनां व्यञ्जकत्वे निबन्धनम् ॥ III. 10-14.

The *aṅga-s* or subsidiary themes and accessory emotional interests have to be developed only up to the extent proper to them and their *aṅgin*, i.e. the chief theme and its Rasa. Thus the major and minor episodes, the *patākā-s* and *prakarī-s*, in a drama, or the 'descriptions' in a Mahākāvya have to

<sup>1</sup> Reading adopted by Abhinavagupta in the *Abhi. Bhā.*

observe the rule of *aucitya* or proportional harmony. They must not make the reader or spectator forget the main theme and sidetrack him for a sojourn into grounds foreign in purpose to the main theme.

Lollaṭa, it may be recalled, condemned the descriptive digressions in the Mahākāvya-s and emphasized thereby the same principle of the Aucitya of proportion by demanding that everything must be *rasavat*. When this rule is not observed, faults are committed. By the transgression of the principles laid down by Ānandavardhana in the above-given verses and in other places also, Hemacandra, who follows Ānandavardhana and of whose system he is a clear exponent, points out that the following literary flaws are committed:

1. अङ्गस्य अप्रधानस्य अतिविस्तरेण वर्णनम्—यथा हयग्रीववधे हयग्रीवस्य । यथा वा विप्रलम्भशृङ्गारे नायकस्य कस्यचिद् वर्णयितुमनुकान्ते कवेः यमकाद्यलंकारनिबन्धरसिकतया महाप्रबन्धेन समुद्रादेः । *KAn*, III, p. 121.

In the *Harivijaya*, when the delicate sentiment of *vipralambha* has to be delineated, the poet has succumbed to the temptation of overdoing the description of the beach and the sea. Such irrelevancies can be characterized as so many swellings on the face of a Kāvya. Hemacandra does not spare even the major poets while considering this aspect of Aucitya. He criticizes both the prose works of Bāṇa and Kāvya-s like the *Śiśupālavadha* for these ‘*gaḍu-s*’.

2. अङ्गिनः प्रधानस्य अननुसंधानम्

Hemacandra remarks that though the drama has to be varied in interest and many other emotions have to be

introduced as subsidiary features, the poet must not concentrate on the subsidiary *aṅga-s* and lose sight of the *aṅgin* which must be taken up and brought to the forefront wherever necessary. The main thread must never be lost sight of; for, as Hemacandra says:

अनुसंधिर्हि सर्वस्वं सहृदयतायाः ।

3. Irrelevant description or introduction of events, incidents or ideas that have nothing to do with the Rasa is a great mistake. It is *anaṅgasya rasānupakāraḥ* *varṇanam*. These are the principles of Aucitya which secure proportion and harmony. (See also Mammaṭa, *KPr*, VII. 13-14.)

The fourth *doṣa* mentioned by Hemacandra is *prakṛti-vyatyaya*, breach of the Aucitya of *prakṛti* or the human substratum of the emotions and the actions, of which Bharata has spoken at length. This was referred to in the opening section where it was shown that in this concept of *prakṛti*, Bharata implicitly laid down the doctrine of Aucitya also. All these *doṣa-s* mentioned by Hemacandra are derived from Ānandavardhana's *Vṛtti* on his own *kārikā-s* on *prabandha-dhvani* which have been quoted above. In this section Ānandavardhana speaks of the Aucitya of *vibhāva*, *anubhāva* and *saṃcārīn*, all of which can be included in the one idea of *bhāvaucitya* which resolves into a question of *prakṛtyaucitya*. Aucitya is very often met with in this section in the third Uddyota of the *Dhvanyāloka*. It is in this section that Ānandavardhana formulates that memorable verse which is the greatest exposition of the concept of Aucitya and its place in poetry. He says here: Nothing hinders Rasa as much as *anaucitya* or impropriety; Aucitya is the great secret of Rasa.

अनौचित्यादृते नान्यद् रसमङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा ॥ III. 14-15.<sup>1</sup>

Bharata himself recognizes how each part and incident in the drama has to refer to Rasa and how, otherwise, it has no right to exist. It is only natural, for Bharata is the writer who lays the greatest emphasis on Rasa, to which everything else is subservient. Ānandavardhana observes that, simply because Bharata has laid down a certain number of emotional points or incidents as *saṃdhyāṅga-s*, one must not try to see that he introduces everything mentioned by Bharata. Whatever is introduced must be on the score of its suggestiveness of Rasa and not on the score of loyalty to text.

संधिसंध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया ।

न तु केवलशास्त्रार्थस्थितिसंपादनेच्छया ॥ *Dhva. Ā.*, III. 12.

Bharata himself says so finally, after giving all the *saṃdhyāṅga-s* and Ānandavardhana only restates the following of Bharata:

सर्वाङ्गाणि कदाचित्तु द्वित्रियोगेन(गो न) वा पुनः ।

ज्ञात्वा कार्यमवस्थां च योज्यान्यङ्गानि संधिषु ॥

*NS*, XXI. 107.

Bharata emphasizes discretion: *jñātvā kāryam avasthām ca*; this suitability or writing according to the needs of the context is only the sense of Aucitya in a poet.

<sup>1</sup> On p. 138 the *Locana* quotes the first line of this verse and refers it to the 'Kārikākāra'. This would mean that this is part of the *Kārikā-s*; if however it is an *āntara* or *saṃgraha śloka* of the *Vṛtti*, Abhinavagupta's words would mean the identity of the authorship of the *Kārikā-s* and the *Vṛtti*.

Ānandavardhana then proceeds to other kinds of Aucitya, or rather points out how, not only the delineation of a plot, not only the expression of an idea in figure, but even the words and the synonyms, the case, inflection, voice, etc. have to be suggestive of Rasa. That is, a poet should explore all possibilities of suggesting the vast realm of emotion—as many possibilities as his poor medium called language can afford. If a jingle can aid him, he seizes it; if a use in the passive voice is more effective than one in the active, he prefers it; if *ātmanepada* suggests more, that has to be exploited. Thus every bit of the medium called language from sound, word, position of a word in a sentence, etc. has to be thoroughly exploited and full use made of it by the poet. All these ideas revolve round Aucitya. If *sup*, *tiñ*, *kāraka*, etc. are suggestive, they are *ucita* (appropriate).

सुसिद्धवचनसंबन्धैस्तथा कारकशक्तिभिः ।

कृतद्धितसमासैश्च द्योत्योऽलक्ष्यक्रमः कचित् ॥

*Dhva. Ā., III. 16.*

From this part of Ānandavardhana's work is derived Kṣemen-  
dra's Aucitya of *kriyā*, *kāraka*, *līṅga*, *vacana*, etc. Similarly  
there is the Aucitya of *pada*, of a word, of a name or synonym.  
This is the *pada-dhvani* of Ānandavardhana, found in the  
beginning of Uddyota III. The 'suggestive word' or the  
'proper word' of Ānandavardhana and Kṣemendra is like the  
'inevitable word' or the 'strong word' mentioned by some  
English writers.

Of the Aucitya of *Vṛtti* and *Rīti* also Ānandavardhana  
speaks in the third Uddyota which is devoted to the ex-  
ploration of all possible suggestive means in the medium of  
language, the *vyāñjaka*.



यदि वा वृत्तीनां भरतप्रसिद्धानां कैशिक्यादीनां काव्यालंकारान्तर-  
प्रसिद्धानां उपनागरिकाद्यानां वा यदनौचित्यम् अविष्ये निबन्धनं तदपि  
रसभङ्गहेतुः । *ibid.*, III, p. 163.

Aucitya regarding Rasa itself, how the main Rasa has to be delineated, how the *aṅga-rasa-s* are to be made to develop the main Rasa, what Rasa-s are mutually incompatible, how a Rasa like *śṛṅgāra* must not be so over-developed as to cloy, or *karuṇa* which, when again and again developed, makes the heart 'droop' (*mlāna*)—these are dealt with by Ānandavardhana in the third Uddyota. In this respect also, the pitfalls which may be called *rasa-doṣa-s*, are already mentioned to some extent by Rudraṭa. Yaśovarman himself mentions *rasasya svāvasare puṣṭiḥ*, 'nourishing the Rasa at the proper time'. Rudraṭa gives a Doṣa called *virasa* which is the introduction or the flowing in of an irrelevant or contradictory sentiment into the current of the main Rasa. In this *virasa* is included the Doṣa of *viruddha-rasa-samāveśa* of Ānandavardhana. (See *Dhva.Ā.*, III. 2, pp. 164-70). Rudraṭa illustrates this *virasa* by a case of a very inappropriate mingling of *karuṇa* and *śṛṅgāra*. Another kind of *virasa* according to Rudraṭa is the fault of over-development of even the proper Rasa.

अन्यस्य यः प्रसङ्गे रसस्य निपतेद् रसः क्रमापेतः ।

विरसोऽसौ स च शक्यः सम्यग् ज्ञातुं प्रबन्धेभ्यः ॥

यः सावसरोऽपि रसो निरन्तरं नीयते प्रबन्धेषु ।

अतिमहतीं वृद्धिमसौ तथैव वैरस्यमायाति ॥ *KAk*, XI. 12, 14.

The latter is Ānandavardhana's *atidīpti* or *punaḥ punar dīptiḥ*. These flaws of Rasa resulting from lack of *rasaucitya* are mentioned in the *Śṛṅgāratilaka* also:

विरसं प्रत्यनीकं च दुःसंधानरसं तथा ।

नीरसं पात्रदुष्टं च काव्यं सद्भिर्न शस्यते ॥ III. 20-22.

*Virasa* is explained by Rudrabhaṭṭa as *viruddha-rasa*, inappropriate or incompatible emotion, and *nirasa* as the intermittent or excessive portrayal of one *Rasa*, *nirantaram ekasya vṛddhiḥ*. Ānandavardhana conveys these ideas on *rasaūcitya*, relating to the handling of the *Rasa*-s themselves, thus:

प्रबन्धे मुक्तके वापि रसादीन् बन्धुमिच्छता ।

यत्नः कार्यः सुमतिना परिहारे विरोधिनाम् ॥

विरोधिरससंबन्धिविभावादिपरिग्रहः ।

विस्तरेणान्वितस्यापि वस्तुनोऽन्यस्य वर्णनम् ॥

अकाण्ड एव विच्छित्तिरकाण्डे च प्रकाशनम् ।

परिपोषं गतस्यापि पौनःपुन्येन दीपनम् ॥

रसस्य स्याद् विरोधाय वृत्त्यनौचित्यमेव च । III. 17-19.

The last-mentioned *vṛtṭyanaūcitya* resulting in *rasānaūcitya* is an error in taste in respect of thought in the development of character and in the portrayal of actions and incidents which is called by Rudrabhaṭṭa as *pātra-duṣṭa*. This is also taken by Ānandavardhana as the improper atmosphere, *kaiśikyādi-vṛtṭyanaūcityam*. A mellow temper cannot suit a boisterous scene of conflict in *Raudra*; a bloody and tumultuous situation goes ill with the sweetness and quiet pleasantness of love or the tenderness and delicacy of *vipralambha* and *karuṇa*. Of this *vṛtṭyanaūcitya*, Ānandavardhana again says:

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान् यस्ता एव वृत्तयो द्विविधाः स्मृताः ॥ III. 33.

Thus Ānandavardhana has shown how, in his own phraseology, Aucitya is the greatest secret of Rasa, *parā upaniṣat*; how in the fashioning of every part of the expression which is the body or the symbolic vehicle of Rasa or 'the empirical technique' as Abercrombie would call it, the only ruling principle of the poet is an all-round, all-comprehensive Aucitya, with reference to which alone, the choice of words, of cases, of metre, the collocation, style, Guṇa-s, Alaṃkāra-s—in fact every means of suggestion from the trifling jingle to the greatest, is intelligible. This Aucitya of word and thought, *vācya-vācaka*, with reference to Rasa is the greatest rule in poetry. To pay heed to it and write according to it is the chief duty of the poet.

वाच्यानां वाचकानां च यदौचित्येन योजनम् ।

रसादिविषयेणैतत् कर्म मुख्यं महाकवेः ॥ III. 32.

Between this verse on one side and with the verse

अनौचित्यादृते नान्यद् रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा ॥

occurring in the same section in a similar context, on the other side, the whole theory of Aucitya is completely stated.

If time had spared to us the whole of Rājaśekhara's *Kāvya-mimāṃsā*, we would have had a better knowledge of

Rājaśekhara and  
his wife, Avanti-  
sundarī

Rājaśekhara's ideas on Aucitya. Even in the first chapter, the *Kavirahasya*, that has come to us, Rājaśekhara mentions Aucitya in the fifth section called *Kāvya-pākakalpa*. He first takes up poetic culture and learning and states that all poetic culture is only the discrimination of the proper and the improper, *ucita* and *anucita*.

उचितानुचितविवेको व्युत्पत्तिः इति यायावर्यः । *KM*, p. 16.

There is also an oft-quoted Sanskrit verse which gives this same idea regarding the larger art of man's behaviour in the world.

श्रुत्वापि नाम बधिरो दृष्टाप्यन्धो जडो विदित्वापि ।  
यो देशकालकार्यव्यपेक्षया पण्डितः स पुमान् ॥

Mādhava, in his *Jaḍa-vṛtta*, defines the stupid man as one who does not know the *ucita* and *anucita*, what is appropriate and what not so, with reference to time, place and situation.

उचितानुचिताज्ञत्वं जडतेति विनिश्चयो विदग्धानाम् ।  
देशदशाकालवशात् सानुस्यूता चतुर्वर्गे ॥<sup>1</sup>

Rājaśekhara's wife also lays great emphasis on Aucitya; for she says that *pāka*, ripeness or maturity of poetic power, is the ability of expression—ideas, words, conceptions, fancies, etc.—which is proper and appropriate to *Rasa*.

तस्माद् रसोचितशब्दार्थसूक्तिनिबन्धनः पाकः । *KM*, p. 20.

The idea of Aucitya as adaptation, the idea that in poetry there is no fixed rule determining Guṇa and Doṣa and that things are good or bad only on the ground of appropriateness or inappropriateness and that, according to circumstance, even a Doṣa may become a Guṇa—is also very well realized by Rājaśekhara who says at the end of the chapter, Kavirahasya:

<sup>1</sup> MS. D. no. 11970, Madras Govt. Oriental MSS. Library.

न च व्युत्क्रमदोषोऽस्ति कवेरर्थपथस्पृशः ।

तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥

अनुसंधानशून्यस्य भूषणं दूषणायते ।

सावधानस्य च कवेर्दूषणं भूषणायते ॥<sup>1</sup> *ibid.*, p. 112.

The careful poet who has his eye on Aucitya employs even the so-called flaws and makes them excellences whereas the careless writer abuses even the Guṇa-s and spoils his expression by the absence of the sense of Aucitya.

The place of Abhinavagupta in the history of Aucitya is important. As the author of the *Locana* he lucidly expounds and elaborates the ideas of Ānandavardhana, Abhinavagupta who, as we have seen above, is the greatest name in the history of Aucitya. On the other hand, Abhinavagupta is the teacher in Poetics<sup>2</sup> of Kṣemendra who is the systematizer of Aucitya. It is clear from Ānandavardhana's treatment of Aucitya in Uddyota III that Aucitya naturally emerges out of the doctrines of Rasa and Dhvani and that the three cannot be separated. Abhinavagupta takes his stand on this triple aspect of the 'life' of poetry—Rasa first, then Dhvani and then Aucitya. He says:

उचितशब्देन रसविषयमौचित्यं भवतीति दर्शयन् रसध्वनेः जीवितत्वं सूचयति । p. 13.

<sup>1</sup> Jayamaṅgalācārya's *Kavīśikṣā* (Peterson's First Report, last list, App. I, pp. 78-9) says: यान्येव दूषणान्याहुस्तानि स्युर्भूषणान्यपि । See also Somadeva, *IT*, pt. 2, p. 250: दोषा एव गुणीभवन्ति . . . . योग्ये पदे योजिताः ।

<sup>2</sup> See *Bṛhatkathāmañjarī*, chap. 19, v. 37 and *Bhāratamañjarī* last chap. 7, 8.

Aucitya presupposes something in relation to which a thing is *ucita* and that in regard to which everything else is finally to be estimated as *ucita* is Rasa which is the 'soul' of poetry.

On the subject of Alaṁkāraucitya about which Ānandavardhana speaks so much in Uddyota II, Abhinavagupta says that the greatest Aucitya of Alaṁkāra is that the term has any meaning at all only when there is the *alaṁkārya*, the 'soul'. Otherwise, it is like decorating the dead body. Decoration of a living body also is *anaucitya* in certain cases; ornaments on the body of a recluse who has renounced life appear ridiculous—*anucita*. Thus figures of speech without Rasa and figures of speech in places which do not need them are bad.

तथा ह्यचेतनं शवशरीरं कुण्डलाद्युपेतमपि न भाति, अलंकार्य-  
स्याभावात् । यतिशरीरं कटकादियुक्तं हास्यावहं भवति, अलंकार्यस्या-  
नौचित्यात् । *Locana*, p. 75.

He thus explains *rasaucitya*, i.e. the Aucitya of *bhāva-s*, *vibhāva-s*, etc. on p. 147:

विभावाद्यौचित्येन हि विना का रसवत्ता कवेरिति । तस्माद्  
विभावाद्यौचित्यमेव रसवत्ताप्रयोजकं नान्यदिति भावः ।

The idea of Aucitya, like that of Vakrokti, was current as a term very frequently used in the critical circles of Kashmirian Ālaṁkārika-s for a long time. Vakrokti rose out of Alaṁkāra, Aucitya in the wake of Rasa and Dhvani. Aucitya must have become more current after Ānandavardhana who has spoken of it so much and who has said that its presence and absence makes and unmakes Rasa and poetry. It was so much in use that, by the time of Abhinavagupta, it must have been heading towards systematization, even as the concept of

Vakrokti, as old as Bhāmaha, which was given so much life in the critical circles that it enlarged itself and, through Kuntaka, built itself into a system. Aucitya also had assumed proportions and was in search of a writer for systematization. The critics were speaking of Aucitya as the essence of poetry very often, more often than Rasa even. Says Abhinavagupta in two places criticizing these critics: 'One cannot indiscreetly use the word *aucitya* by itself; Aucitya is un-understandable without something else in relation to which things are *ucita* (appropriate). Aucitya is a relation and that to which things are or should be in that relation must first be grasped. That is Rasa, nothing less and nothing else.' Abhinavagupta first proves that there is no meaning in Aucitya without Rasa.

उचितशब्देन रसविषयमौचित्यं भवतीति दर्शयन् रसध्वनेः  
जीवितत्वं सूचयति । तदभावे हि किमपेक्षयेदमौचित्यं नाम सर्वत्र  
उद्धोष्यत इति भावः । p. 13.

He again proves that Aucitya presupposes Rasa, and Dhvani also.

औचित्यवती (अतिशयोक्तिः) जीवितमिति चेत्, औचित्यनिबन्धनं  
रसभावादि मुक्त्वा नान्यत् किंचिदस्तीति तदेवान्तर्भासि मुख्यं जीवितमित्यभ्युप-  
गन्तव्यं, न तु सा । एतेन यदाहुः केचित्, 'औचित्यघटितसुन्दरशब्दार्थमये  
काव्ये किमन्येन ध्वनिना आत्मभूतेन कल्पितेन' इति, स्ववचनमेव  
ध्वनिसद्भावाभ्युपगमसाक्षिभूतम् अमन्यमानाः प्रत्युक्ताः । *Locana*, p. 208.

These two passages clearly show that there were critics who were speaking of Aucitya as the only thing necessary to explain poetry, which according to them consisted of beautiful words and ideas set in perfect harmony or Aucitya. These critics had

omitted the word *rasa* from their vocabulary and dispensed with Dhvani. Abhinavagupta criticizes these poor critics who did not understand the implication of what they said. Aucitya implies, presupposes and means 'suggestion of Rasa' or *rasa-dhvani*, i.e. the doctrines of Rasa and Dhvani.

Abhinavagupta thus takes his stand on the tripod of Rasa, Dhvani and Aucitya. Rasa is the *ātman* or soul of poetry and it is so only through the process of Dhvani. Again, Rasa is or can be such only through Aucitya. Thus these three are very intimately and inseparably associated together. Aucitya is as inseparably associated with Dhvani as with Rasa. If an Alaṁkāra is said to suit, to be *ucita* to, a Bhāva, it means that the Alaṁkāra effectively *suggests* that Bhāva; if there is said to be *guṇaucitya*, it means the Rasa there is *suggested* by the Guṇa. A word, a gender, a mere exclamation—these are said to be *ucita*, and how? The test of Aucitya, its proof, is the suggestion of Rasa.

Another point which Abhinavagupta stressed was that the breach of Aucitya resulted in *ābhāsātā*. A Kāvya which does not have Aucitya is *kāvyaābhāsa*, not poetry but the semblance of poetry. Improper Alaṁkāra is *alaṁkārahāsa*. If there is Aucitya we have Rasa and sentiment; if there is *anaucitya* due to absence of *prakṛtyaucitya*, etc. we have *rasābhāsa* and sentimentality.

औचित्येन प्रवृत्तौ चित्तवृत्तेः आस्वाद्यत्वे स्थायिन्या रसः व्यभिचारिण्या भावः । अनौचित्येन तदाभासः, रावणस्य सीतायामिव रतेः ।<sup>1</sup>

<sup>1</sup> The *Rasakalikā* (Madras MS. R. 2241, pp. 43-4), after giving the several conditions causing *Rasābhāsa*, namely *ekatra bahvanurāgaḥ, tīryaṁlecchagatarāgaḥ, yeṣāto bahusaktiḥ*, concludes that *anaucitya* in fine is the basis of *rasābhāsa*: उपलक्षणं चेतत्—औचित्यानौचित्ये एव रसामासनिबन्धने । यथाहुः 'अनौचित्यादृते नान्यत्', etc.

On *anaucitya*, see also below, pp. 276-9.



Neither in his smaller *Sarasvatikanṭhābharaṇa* nor in his bigger *Śṛṅgāraprakāśa* has Bhoja any special subject under a separate head called Aucitya. But the concept of Aucitya is not altogether absent from his two works. It is found in more than one place as a basic idea underlying many principles. Long before the concept of Aucitya dawned upon the literary circle, it was accepted in grammar as one of the conditions that determined the meaning of a word in a context, when the word had more than one meaning. The *Vākyapadiya* of Bhartr̥hari says:

वाक्यात् प्रकरणादर्थो ओचित्याद् देशकालतः ।

शब्दार्थाः प्रविभज्यन्ते न रूपादेव केवलात् ॥ II. 315.

Much earlier, the *Bṛhaddevatā* of Śaunaka, which Macdonell says could 'hardly be placed later than 400 B. C.' says:<sup>1</sup>

अर्थात् प्रकरणाल् लिंगाद् औचित्याद् देशकालतः ।

मन्त्रेष्वर्थविवेकः स्याद् इतरेष्विति च स्थितिः ॥ II. 118.

Other writers call these *śabdārtha-pravibhājaka-s*, Aucitya, etc. as *anavaachinna-śabdārtha-viśeṣa-smṛti-hetu-s*. This sense-determinant of Aucitya, Bhoja mentions twice in his *Śr. Pra.*, first while explaining various kinds of *vivakṣā* or intention in chapter 7 and then in a similar context in chapter 25.

In chapter 11, Bhoja calls his *magnum opus*, the *Śr. Pra.* by the name *Sāhityaparakāśa* and says that, among other things, Aucitya is inculcated therein (Madras MS., vol. II, p. 430):

एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसंपदुपनिषदाम्  
अखिलकलाकाव्य-औचित्य-कल्पनारहस्यानां च संनिवेशो दृश्यते ।

<sup>1</sup> pp. xxii-iii, Introduction, his edition in HOS.

Bhoja realizes that Aucitya is a vast and elastic principle and that it pertains to every part of the art of poetic expression. We first sight Aucitya in Bhoja in his section on Doṣa-s where he speaks of a *pada-doṣa* called *apada*, which means that a poet must use the vocabulary suited to the character who is speaking. A vulgar, rustic character does not employ the same words as a refined, city-bred man. Appropriate vocabulary is one of the chief conditions for building the correct atmosphere. Inappropriate vocabulary which is a breach of Aucitya is the Doṣa called *apada* (see *SKĀ*, I. 23, pp. 19-20). Bhoja's *vākyārtha-doṣa* called *virasa*, which is borrowed by him from Rudraṭa emphasizes a principle of *rasaucitya* (see *SKĀ*, I. 50, p. 35). Ratneśvara, commentator on the *SKĀ*, quotes here Ānandavardhana's verse on Aucitya and *anaucitya*, *anaucityād ṛte nānyat*, etc., and adds that the three following *upamā-doṣa-s* also are various instances of *anaucitya*. Thirdly, the Doṣa called *viruddha* (*SKĀ*, I. 54-7), *loka-virodha*, *kāla-virodha*, etc. is also based on Aucitya. These are only more definite and particularized names for varieties of *anaucitya* of *vastu* or *artha*. In the sub-class of *anumāna-viruddha*, Bhoja has a variety called *aucitya-viruddha* (see *SKĀ*, p. 40) and illustrates it by a case of an incorrect and inappropriate description of a low-class, ordinary man, a *pāmara*, as wearing refined silk-dress. Fourthly, a similar instance of *anaucitya* of *artha-kalpanā* is mentioned by Bhoja in connection with his *śabda-guṇa*, *bhāvika*. (*SKĀ*, p. 58.) Here is an instance of the larger Aucitya of Adaptation, which makes Guṇa-s of flaws. Besides this, there is a whole section of *vaiśeṣika-guṇa-s* at the end of chapter 1 where it is shown that as a result of circumstance, special context and Aucitya, all the Doṣa-s may cease to be so and may even become Guṇa-s (*SKĀ*, pp. 74-120, esp. p. 118):<sup>1</sup>

<sup>1</sup> See also above pp. 222-3 and 231-3.

अत्र स्त्रीत्वाद् औचित्यविरोधेऽपि तत्समयोचितत्वाद् गुणत्वम् ।

p. 118.

Aucitya figures to some extent in Bhoja's *Alaṃkāra* section also. Bhoja places certain features like *vyutpatti* as the basis of *Alaṃkāra*-s, whether of *śabda*, *artha* or both and Bhaṭṭa Narasiṃha, his commentator, explains that these basic factors which give rise to *Alaṃkāra*-s are, besides *vyutpatti*, *aucitya*, *krama*, *vīpsā*, etc.<sup>1</sup> Bhoja opens his list of *śabdālaṃkāra*-s with the elaboration of the idea of the choice of the appropriate language, *bhāṣaucitya*, which, he says, is an ornament or *Alaṃkāra* called *jāti*. Certain subjects are well expressed in Sanskrit; certain in Prakrit or Apabhraṃśa. There is also the appropriateness of country or province (*deśa*) and rank and culture of character (*pātra*, *uttama*; male, female, etc.) which decides the language. Bhoja and Ratneśvara point out all these Aucitya-s which are seen already in the eighteenth chapter of Bharata's *Nāṭya-śāstra* called *Bhāṣāvidhāna*. Bhoja himself uses the word *aucitya* here and Ratneśvara clearly explains the Aucitya involved in this *jāti śabdālaṃkāra*.<sup>2</sup> In chapter 11, Bhoja gives a *prabandha-ubhaya-guṇa*, a comprehensive excellence of the *śabda* and *artha* of the whole work, called 'language according to the character', *pātrānurūpa-bhāṣatvam*. What is this *ānurūpya* except Aucitya? This *prabandha-bhāṣaucitya* is only the extension of the *vākyaālaṃkāra* called *jāti* (*Śr. Pra.*, Madras MS., vol. 2, p. 432). The second *śabdālaṃkāra* of Bhoja is also a principle of Aucitya. It is called *gati*; it is the choice of the proper poetic form, verse

<sup>1</sup> See Bhoja's *Śṛṅgāra Prakāśa*, pp. 354-5.

<sup>2</sup> I have treated these at greater length in the chapter on Bhoja and Aucitya in my above-mentioned book, pp. 184-8.

(*padya*), prose (*gadya*), or mixed style (*campū*) and the choice of the proper metres suggestive of *Rasa* in the *padya*-class; this last is only another name of *vyttaucitya*. In explaining this *gati*, Bhoja himself bases his *Alaṁkāra* on *Aucitya* of meaning which he mentions twice here (see *SKĀ*, II. 18 and 21).

पद्यं गद्यं च मिश्रं च काव्यं यत् सा गतिः स्मृता ।

अर्थौचित्यादिभिः सापि बागलंकार इष्यते ॥ II. 18.

In chapter 11 again Bhoja speaks of this, the 'proper metre', as the *prabandha-ubhaya-guṇa* called 'metre according to idea' *arthānūrūpacchandastvam*:

अर्थानुरूपच्छन्दस्त्वम् इत्यनेन शृङ्गारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, करुणे वैयालीयादयः, रौद्रे सन्ध्यादयः, सर्वत्र शार्दूल-बिक्रीडितादयः निबन्धनीया इत्युपदिशति ।

*Śr. Pra.*, Madras MS., vol. II, p. 432.

Bhoja speaks here of yet another similar principle of *Aucitya*, that again as a *prabandha-ubhaya-guṇa*, called *rasa-anurūpa-saṁdarbhata* (see above, p. 220).

All these *Aucitya*-s, Bhoja does not fail to relate to *Rasa*; for he takes these principles of *Aucitya* as *doṣa-hāna*, as *Guṇa* and as *Alaṁkāra* and all these three are, according to his statement, the means to secure the eternal presence of *Rasa* (*rasa-aviyoga*).

Lastly Bhoja speaks of *anaucitya* in the very story, as seen in the original source. He says that the poet must eliminate those *Doṣa*-s or *anaucitya*-s in the source which hinder *Rasa* and conceive the plot in a new manner. Bhoja calls this *prabandha-doṣa-hāna* and *anaucitya-parihāra* (see above, pp. 218-9). Says Bhoja:

तत्र (प्रबन्धे) दोषहानम् अनौचित्यादिपरिहारेण यथा मायाकैकेयी-  
दशरथाभ्यां रामः प्रवासितः न मातापितृभ्याम् इति निर्दोषदशरथे (राज-  
शेखरस्य बालरामायणे) । *Śr. Pra.*, Madras MS., vol. II, p. 410.

In his *Sarasvatikanṭhābharāṇa* Bhoja has the above-quoted passage on p. 642 and he has also this *Kārikā*:

वाक्यवच्च प्रबन्धेषु रसालंकारसंकरान् ।

निवेशयन्त्यनौचित्यपरिहारेण सूरयः ॥ V. 126, p. 418.

Compare Ānandavardhana, III. 11, and Kuntaka, *Vj*, p. 224.

Kuntaka naturally speaks much of Aucitya which, we are given to understand by the *Locana*, was a term widely current in circles of Sahrdaya-s of that time.

Kuntaka was a younger contemporary of Abhinavagupta or wrote immediately after him.<sup>1</sup> The word denoting the essence of poetry at that time seems to be *jivita*. For we find the *Locana* itself rendering the *ātman* of Ānandavardhana as *jivita* twice. Kuntaka uses the same word *jivita* to praise his Vakrokti and soon Kṣemendra is to use the same to signify the place of Aucitya. The two main facts recognized by Kuntaka in poetry are the utterance and its embellishment or its striking quality called Alamkāra or Vakrokti. Besides these, he recognizes certain general concepts which go to define his notion of poetry. Notable among these is the idea of *sāhitya*. Along with *sāhitya*, Kuntaka mentions two *sādhāraṇa-guṇa*-s called Aucitya and *saubhāgya*. These general excellences pertaining to all styles of poetry are to be distinguished

<sup>1</sup> See my article 'The Lakṣaṇa, Abhinava and Kuntaka' in *Indian Culture*, III. 1-4, 1936-7, pp. 756-9.

from the *asādhāraṇa-guṇa-s*, special qualities, which go to distinguish styles into the graceful (*sukumāra*), the striking (*vicitra*), and the middling (*madhyama*). The *sādhāraṇa-guṇa-s*, Aucitya and Saubhāgya, are of greater importance.

एवं प्रत्येकं प्रतिनियतगुणग्रामरमणीयं मार्गत्रितयं व्याख्याय साधारण-  
गुणस्वरूपव्याख्यानार्थमाह—VJ, p. 72.

The first of these two *sādhāraṇa-guṇa-s*, Aucitya, is thus defined in two verses:

आञ्जसेन स्वभावस्य महत्त्वं येन पोष्यते ।  
प्रकारेण तदौचित्यम् उचिताख्यानजीवितम् ॥  
यत्र वक्तुः प्रमातुर्वा वाच्यं शोभातिशायिना ।  
आच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते ॥ *ibid.*, I. 53-4.

Both kinds of Aucitya are for heightening the power of expression, for developing the idea undertaken to be described. They are very general and comprehensive, referring to all aspects. Kuntaka describes Aucitya succinctly as *ucitākhyāna*, proper expression (see VJ, pp. 72-4).

Kuntaka grasps the supreme importance of Rasa and character, i.e. *prakṛti* or, as Kuntaka often says, *svabhāva*. He accepts the Aucitya pertaining to these which has been spoken of by Bharata and Ānandavardhana. Other items of Aucitya also are shown by Kuntaka, and everywhere he points out that all Aucitya is to develop the idea or Rasa. Firstly, defining the speciality of *śabda* and *artha* in Kāvya, Kuntaka points out the *pāramārthya* of these two. His *śabdapāramārthya* is only the Aucitya or Dhvani of *pada* or *paryāya* and his *arthapāramārthya* is nothing but *arthaucitya*. His *arthapāramārthya*

comprises cases of the propriety of minor fancies (*prati-bhaucitya*). Explaining a case of the absence of this *artha-pāramārthya*, Kuntaka remarks that the fancy worked by the poet in that verse is contrary to the greatness of the character of Sītā and Rāma. This is a case of a breach of *prakṛtyaucitya*. The test of this Aucitya is, according to Kuntaka, Rasa.

अत्र असकृत् प्रतिक्षणं कियदद्य गन्तव्यमित्यभिधानलक्षणः परि-  
स्पन्दः न स्वभावमहत्तामुन्मील्यति, न च रसपरिपोषाङ्गतां प्रतिपद्यते ।  
यस्मात् सीतायाः सहजेन केनाप्यौचित्येन गन्तुमध्यबसितायाः सौकुमार्या-  
देवविधं वस्तु हृदये परिस्फुरदपि वचनमारोहतीति सहृदयैः संभावयितुं न  
पार्यते । p. 21.

On page 28, mentioning the qualities in poetry which should vie with each other, i.e. while explaining *sāhitya*, Kuntaka refers to *vr̥tityaucitya*. This is either the Aucitya of the Kaiśikī and other Vṛtti-s or of the Vṛtti-s Upanāgarikā, etc. The latter is the Aucitya of *rīti*, *saṃghaṭanā*, *guṇa* or *varṇa* and Kuntaka calls it *varṇavakratā*, which he deals with at the beginning of Unmeṣa 2. This is a case of *varṇa-saṃghaṭanā-dhvani* of Ānandavardhana or the *guṇaucitya* of Kṣemendra. Kuntaka says that letters or sounds must be appropriate to the context and that certain letters unsuited to certain situations may help the idea and Rasa of other situations.

वर्गान्तयोगिनः स्पर्शाः द्विरुक्ताः तलनादयः ।

शिष्टाश्च रादिसंयुक्ताः प्रस्तुतौचित्यशोभिनः ॥ VJ, II. 2.

ते च कीदृशाः—प्रस्तुतौचित्यशोभिनः । प्रस्तुतं वर्ण्यमानं वस्तु, तस्य  
यदौचित्यमुचितभावः, तेन शोभन्ते ये, ते तथोक्ताः । न पुनः वर्णसावर्ण्य-

व्यसनितामात्रेण उपनिबद्धाः प्रस्तुतौचित्यम्लान(नि)कारिणः । प्रस्तुतौचित्य-  
शोभित्वात् कुप्रचित् परुषरसप्रस्तावे तादृशानेव अभ्यनुजानाति ।<sup>1</sup> p. 80.

Following the principles of *alaṁkāraucitya* pointed out by Ānandavardhana, Kuntaka speaks further of this *varṇavakratā*, under which come *śabdālaṁkāra-s* like *anuprāsa* and *yamaka*, that *anuprāsa-s* must not be used at a stretch and that the repeated letters must often be changed.

नातिनिर्बन्धविहिता नाप्यपेशलभूषिता ।

पूर्वावृत्तपरित्यागनूतनावर्तनोज्ज्वला ॥ II. 4.

The first principle of all *alaṁkāraucitya* is that figures must arise easily of themselves, without the poet making a special effort for them. Says Kuntaka in the *Vṛtti* on the above *Kārikā*:

निर्बन्धशब्दोऽत्र व्यसनितायां वर्तते । तेन अतिनिर्बन्धेन पुनःपुन-  
रावर्तनव्यसनितया न विहिता, अप्रयत्नविरचितेत्यर्थः । व्यसनितया प्रयत्न-

<sup>1</sup> See above p. 237, Ānandavardhana, III. 3-4, *śaṣau sarepha-samyogau*, etc. It is this *Aucitya* of *varṇa* that Pope speaks of in his *Essay on Criticism*:

'Tis not enough no harshness gives offence,  
The sound must seem an echo of the sense.  
Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shore  
The hoarse rough verse should like a torrent roar.

Hear how Timotheus' varied Lays surprise,  
And bid alternate Passions fall and rise.'



विरचने हि प्रस्तुतौचित्यपरिहाणेः वाच्यवाचकयोः परस्परस्पर्धित्वलक्षण-  
साहित्यविरहः पर्यवस्यति । p. 84.

Here Kuntaka speaks of what Ānandavardhana has said that Rasa is lost when special effort is made to build a structure of alliteration.

रसाक्षितया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्ननिर्वर्त्यः सोऽलंकारो ध्वनौ मतः ॥

*Dhva.Ā.*, II. 17.

रसं बन्धुमध्यवसितस्य कवेः योऽलंकारस्तां वासनामत्यूह्य यत्नान्तर-  
मास्थितस्य निष्पद्यते, स न रसाङ्गमिति । p. 86.

In the second line of the *Kārikā*, Kuntaka has said what Ānandavardhana has put in another form that the same sound effect should not be continued to a great length.

शृङ्गारस्याङ्गिनो यत्नादेकरूपानुबन्धनात् ।

सर्वेष्वेव प्रमेदेषु नानुप्रासः प्रकाशकः ॥ II. 15.

एकरूपत्वानुबन्धनं त्यक्त्वा विचित्रानुप्रासः अनुबध्यमानो न दोषाय ।

*Locana*, p. 85.

(See Kuntaka's *Vṛtti* also on p. 84). Kuntaka adds another point of Aucitya, namely that cacophony should be avoided. Concatenation of very unpleasant sounds like *śiṛṇaghraṇāṅghri*, etc. are not to be written at all. Kṣemendra quotes such verses of a poet of a hundred and more works in his *Kavikaṇṭhābharaṇa* and condemns them as devoid of even a drop of *amatkāra*. These sounds by nature, says Abhinavagupta in his *Abhinavabhāratī*, torture our ears, while there are other sounds that seem to pour nectar into our ears.

अन्यैरप्युक्तं . (आनन्दवर्धनाचार्यैः) 'तेन वर्णा रसच्युतः १  
(*Dhva.Ā.*, III. 3, 4) इत्यादि । स्वभावतो हि केचन वर्णाः संतापयन्तीव ।  
अन्ये तु निर्वापयन्तीव उपनागरिकोचिताः ; लोकगोचर एवायमर्थः ॥

*Abhi. Bhā.*, Madras MS., vol. 3, p. 415.

Of *yamakaucitya* pointed out by Rudraṭa and by Ānanda-  
vardhana, Kuntaka speaks thus:

औचित्ययुक्तम् आद्यादिनियतस्थानशोमि यत् ॥

यमकं नाम . . . . . । II. 6-7.

औचित्यं वस्तुनः स्वभावोत्कर्षः, तेन युक्तं समन्वितम् । यत्र यमको-  
पनिबन्धनव्यसनित्वेनाप्यौचित्यमपरिम्लानमित्यर्थः ॥

The few and rare cases of *rasavad yamaka-s* are called by  
Kuntaka *samarpakāṇi yamakāni* (p. 87).<sup>1</sup>

The suggestive *pratyaya* of Ānandavardhana is *pratyaya-  
vakratā*, having appropriateness to the context, according to  
Kuntaka. This is a case of *pratyayaucitya*, the propriety of  
the definite *pratyaya* or its effectiveness in suggesting the idea or  
emotion.

प्रस्तुतौचित्यविच्छिन्ति स्वमहिम्ना विकासयन् ।

प्रत्ययः पदमध्येऽन्यामुल्लासयति वक्रताम् ॥ II. 17.

<sup>1</sup> The word *samarpakāṇi* means *rasa-samarpakāṇi* and emphasizes  
the need for *prasādaguṇa*: 'prasādi rasa-peśalam' as Kuntaka says in  
the *Kārikā* (II. 6) here. The expression follows Ānandavardhana  
who says in his definition of *prasāda-guṇa* (II. 11):

समर्पकत्वं कान्यस्य यत्तु सर्वरसान् प्रति ।

स प्रसादो गुणो ज्ञेयः—॥

किं कुर्वन् ? प्रस्तुतस्य वर्ण्यमानस्य वस्तुनो यदौचित्यम् उचितभावः  
तस्य विच्छित्तिमुपशोभां विकासयन् समुल्लासयन्—।

Here are given two instances of very proper, striking and suggestive use of the present participle: *velladbalākā ghanāḥ* and *snihyat-katākṣe dṛśau*.

*Liṅgadhvani* or *liṅgavakratā* or *liṅgaucitya* is described on pp. 114-15:

विशिष्टं योज्यते लिङ्गम् अन्यस्मिन् सम्भवत्यपि ।

यत्र विच्छित्तये सान्या वाच्यौचित्यानुसारतः ॥ II. 23.

कस्मात् कारणात्, वाच्यौचित्यानुसारतः । वाच्यस्य वर्ण्यमानस्य वस्तुनो  
यदौचित्यम् . . . . पदार्थौचित्यमनुसृत्येत्यर्थः ।

Kuntaka thus often speaks of this Aucitya of every element to the idea (*vastu*) or emotion (*rasa*). He calls it *prastutaucitya* or *svabhāvaucitya* or *vastvaucitya*. He speaks of it again while describing the fivefold *kriyāvaicitryavakratva* (p. 227).

A case of Aucitya in the use of tense is mentioned by Kuntaka in II. 26. It is to promote the Aucitya of the idea to the Rasa that the poet adopts the *kālavaicitryavakratā*. *Upagrahaucitya* is also dealt with by Kuntaka. The poet chooses either *ātmanepada* or *paraśmaipada* on the score of Aucitya.

पदयोरुभयोरेकम् औचित्याद् विनियुज्यते ।

शोभायै यत्र जल्पन्ति तामुपग्रहदक्रताम् ॥ II. 32.

Unmeṣa III describes *prakṛtyaucitya* which Kuntaka calls the *svabhāvaucitya* of various beings and things.

भावानामपरिम्पानस्वभावौचित्यसुन्दरम् ।

चेतनानां जडानां च स्वरूपं द्विविधं स्मृतम् ॥

स्वजात्युचितहेवाकसमुल्लेखोज्ज्वलं परम् ॥ III. 5-7.

Of *vyavahāraucitya* or *lokavṛttaucitya*, which is the basis of Bharata's *nāṭya*, Kuntaka speaks in III. 9 (p. 155). Thus we see how large the idea of Aucitya looms in Kuntaka. As a matter of fact, in almost all cases of Kuntaka's *vakratā*, the test or proof of the strikingness or charm is this Aucitya of the various elements with reference to the *vastu* or *Rasa*, the depicting of which is the work of the poet. *Vakrokti* is only another name for Aucitya! For, Kuntaka says of *padaucitya* that it is *padavakratā*.

तत्र पदस्य तावदौचित्यं बहुविधमेदमिन्नो वक्रभावः । *VJ*, p. 76.

As more than once pointed out already, many of the instances of Ānandavardhana's Dhvani, Abhinavagupta's Vaicitrya mentioned in the *Abhinavabhārati*, Kuntaka's *Vakratā* and Kṣemen-dra's Aucitya are identical. Many items of *vakratā* mentioned by Kuntaka are seen in the *Abhinavabhārati* as cases of *vaicitrya*, with exactly the same or similar illustrations and Abhinavagupta says that the same idea is called *suptīndhvani* by Ānandavardhana and *subādivakratā* by others.<sup>1</sup> There is bound to be this close relation between Aucitya, Dhvani and *Vakratā*. Criticizing Kuntaka's definition of poetry as *śabda* and *artha* set in *Vakrokti*, Mahimabhaṭṭa, says in *VV*, Vimarśa I: 'The "out-of-the-way-ness" of poetic word and idea as

<sup>1</sup> See my article on 'Writers Quoted in the *Abhinavabhārati*', *JOR*, vol. 6, pp. 219-22.

distinguished from those of *śāstra* and *loka* must either be the Aucitya, so very essential to Rasa which is the *ātman* of poetry or be the Dhvani of Ānandavardhana. If therefore the new Vakrokti is only Aucitya (which as a matter of fact figures largely in Kuntaka's treatment of his subject), nothing new is said. If this is denied, the only other possibility is that Vakrokti is but a new name for Dhvani which really seems to be the fact. For, the same varieties and the same instances as given by Ānandavardhana are given by Kuntaka.'

यत्पुनः 'शब्दार्थौ सहितौ . . . ' इत्यादिना शास्त्रादि-  
प्रसिद्धशब्दार्थोपनिबन्धव्यतिरेकि यद्वैचित्र्यं तन्मात्रलक्षणं वक्तृत्वं नाम काव्यस्य  
जीवितमिति सहृदयमानिनः केचिदाचक्षते, तदप्यसमीचीनम् । यतः प्रसिद्धोप-  
निबन्धनव्यतिरेकित्वमिदं शब्दार्थयोरौचित्यमात्रपर्यवसायि स्यात्, प्रसिद्धा-  
भिधेयार्थव्यतिरेकि प्रतीयमानाभिव्यक्तिपरं वा स्यात् । प्रसिद्धप्रस्थानातिरेकिणः  
शब्दार्थोपनिबन्धनवैचित्र्यस्य प्रकारान्तरासम्भवात् । . . . द्वितीय-  
पक्षपरिमहे पुनः ध्वनेरेवेदं लक्षणमनया भङ्ग्यामिहितं भवति, अभिन्नत्वात्  
वस्तुनः । अत एव चास्य त एव प्रमेदाः तान्येव उदाहरणानि तैरुपदर्शितानि ।

VV, I, p. 28.

Mahimabhaṭṭa wrote in the same age, just after Abhinava-  
gupta and Kuntaka. He accepts Rasa as supreme and  
also the Aucitya pertaining to Rasa, Bhāva  
Mahimabhaṭṭa and *prakṛti*. He could not escape the idea of  
Aucitya which was in its season then. As his criticism of  
Kuntaka's definition of poetry by Vakrokti shows, critics of his  
time were aware of only two things as specially distinguishing  
the poetic utterance from the ordinary or Śāstraic one, namely  
Aucitya and Dhvani. Of these two, there is no need to  
speak specially of the former because Mahimabhaṭṭa

considers it as the supreme necessity in so far as Kāvya is accepted as utterance ensouled by Rasa. That is, according to him, there can be no opposition to Aucitya. It is only with Dhvani that he fights.

यतः प्रसिद्धोपनिबन्धनव्यतिरेकित्वमिदं शब्दार्थयोः औचित्यमात्र-  
पर्यवसायि स्यात्, प्रसिद्धाभिधेयार्थव्यतिरेकि प्रतीयमानाभिव्यक्तिपरं वा  
स्यात् । प्रसिद्धप्रस्थानातिरेकिणः शब्दार्थोपनिबन्धनवैचित्र्यस्य प्रकारान्तरा-  
संभवात् । तत्र आद्यस्तावत् पक्षो न शङ्कनीय एव । तस्य काव्यस्वरूप-  
निरूपणसामर्थ्यसिद्धस्य पृथगुपादनवैयर्थ्यात् । विभावाद्युपनिबन्ध एव हि  
कविव्यापारः, नापरः । ते च यथाशास्त्रम् उपनिबध्यमानाः रसाभिव्यक्तेः  
निबन्धनभावं भजन्ते, नान्यथा । रसात्मकं च काव्यमिति कुतस्तत्र अनौ-  
चित्यसंस्पर्शः संभाव्यते, यन्निरासार्थं काव्यलक्षणमाचक्षीरन् विचक्षणमन्याः ।

VV, I, p. 28.

On the point of Rasa and the Aucitya of every element of expression to this Rasa, Mahimabhaṭṭa is completely in agreement with Ānandavardhana. Ānandavardhana says that if there is one word which is *nīrasa*, devoid of Rasa, it is the greatest literary flaw, the *apaśabda*. Similarly all flaws are comprised in one common flaw, namely hindering the realization of Rasa. All Doṣa-s are hindrances to Rasa and Mahimabhaṭṭa calls them by the common name *anaucitya*. He quotes Ānandavardhana's memorable *Kārikā* on this subject.

कथंचिद्वा भिन्नक्रमतयापि अभिमतार्थसंबन्धोपकल्पने प्रस्तुतार्थप्रतीतेः  
विघ्नितत्वात् तन्निबन्धनो रसास्वादोऽपि विघ्नितः स्यात्, शब्ददोषाणाम्  
अनौचित्योपगमात्, तस्य च रसभङ्गेहेतुत्वान् । यदाहुः—

अनौचित्यादृते नान्यद् रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा ॥ *VV*, I, p. 31.

Certain ideas find brilliant exponents in certain writers. Thus Sāhitya has Kuntaka as its first great exponent. To Mahimabhaṭṭa falls the share of expounding two ideas, Svabhāvokti and Doṣa-s. The most important part of his work is chapter 2 of the *Vyaktiviveka*, devoted to a study of five important flaws of expression, on which the classic *Kāvya-prakāśa*, the model for later compilations, draws for its own Doṣa-prakaraṇa to a great extent. These five flaws, and all others also, are only the many varieties of *anaucitya* which means hindrance to the apprehension of Rasa (*rasapratīti*). For, Aucitya of Rasa and Prakṛti is the greatest Guṇa, most essential for Kāvya. The absence of this Aucitya is the greatest Doṣa within which every other Doṣa is included. Aucitya and *anaucitya* pertain to the content, i.e. Rasa and *artha* or *vastu*, as well as to the outer garment of the Rasa and *vastu*, namely the expression or *śabda*. The former is *ābhyantara* or *antarāṅga* (internal), while the latter is *bahiraṅga* (external). Even the unsuggestive or inappropriate metre is *anaucitya*, belonging to the latter category. Among *śabdānaucitya-s*, Mahimabhaṭṭa says that five are to be specially noted; they are five Doṣa-s named *vidheyāvimarśa*, *prakramabheda*, *kramabheda*, *paunaruktya* and *vācyaścācana*.

इह खलु द्विविधमनौचित्यमुक्तम्, अर्थविषयं शब्दविषयं चेति । तत्र विभावानुभावव्यभिचारिणाम् अयथायथं रसेषु यो विनियोगः तन्मात्र-लक्षणमेकम् अन्तरङ्गम् आद्यैरेवोक्तमिति नेह प्रतन्यते । अपरं पुनः बहिरङ्गं बहुप्रकारं संभवति । तद्यथा विधेयाविमर्शः, प्रक्रमभेदः, क्रमभेदः, पौनरुक्त्यं, वाच्यावचनं चेति । दुःश्रवत्वमपि वृत्तस्य शब्दानौचित्यमेव, तस्याप्यनु-

प्रासादेरिव रसानुगुण्येन प्रवृत्तेरिष्टत्वात् । . . . एतस्य  
 (अनौचित्यस्य) विवक्षितरसादिप्रतीतिविघ्नविधायित्वं नाम सामान्यलक्षणम् ।  
 . . . . . त एते विधेयाविमर्शादयो दोषा इत्यु-  
 च्यन्ते । *VV*, p. 37.

Kṣemendra was the pupil of Ācārya Abhinavagupta in Poetics. Kṣemendra first wrote a work on Poetics called *Kavikarṇikā*<sup>1</sup> which is unfortunately lost to us. Kṣemendra Perhaps in it he dealt with Rasa and Dhvani. Our sense of its loss is keen because, in his critical writings which are spared to us we find many a touch of originality. Kṣemendra's *Kavikaṇṭhābharaṇa* and *Suṃtāttilaka* have only slight and subsidiary interest for us. It is his *Aucitya-vicāracarcā* we are concerned with here, a small work which yet belongs to the class of Prasthāna-works like those of Bhāmaha, Daṇḍin, Vāmana, Ānandavardhana, Kuntaka and Mahimabhaṭṭa. As is plain from the foregoing survey of the concept of Aucitya, Kṣemendra is not the propounder of Aucitya, but he made Aucitya into a system, as Kuntaka did in the case of Vakrokti, elaborating that concept and applying it to all parts of the Kāvya. Kṣemendra only schematized the ideas of Ānandavardhana and Abhinavagupta in whose system he had his being. Abhinavagupta criticized those critics who glibly talked of Aucitya without reference to Rasa and Dhvani which alone render Aucitya intelligible. Just as Kuntaka's Vakrokti proceeds only after accepting Rasa as supreme and accepts also Dhvani, so also Kṣemendra's Aucitya. Kṣemendra first posits Rasa as the soul of poetry, as the thing whose presence makes Kāvya; Aucitya is its life, *jīvita*. The term *jīvita*, as can be seen from the two quotations given above, was used

<sup>1</sup> *vide Au. Vc.*, p. 115, v. 2.



by Abhinavagupta to denote *rasadhvani* with Aucitya. Thus Abhinavagupta used both the words *ātman* and *jīvita* as interchangeable and as meaning generally the essence, *sārabhūto 'rthah*. But Kṣemendra made a subtle distinction between soul and life, Rasa, the *ātman* and Aucitya, the life.<sup>1</sup> These two metaphorical names and the relation between them in metaphysical speculations point to the fact of the intimate relation between Rasa and Aucitya and of how both come into existence together. Kṣemendra's attitude to Rasa is thus plainly stated even in the opening:

औचित्यस्य चमत्कारकारिणश्चारुचर्वणे ।

रसजीवितभूतस्य विचारं कुरुतेऽधुना ॥ v. 3.

It is to explain Rasa, by which Kāvya is already explained, that Kṣemendra offers Aucitya. Aucitya is the very life of Rasa, the soul of poetry and this is the natural view of Aucitya in the texts of Ānandavardhana and Abhinavagupta. In a verse or in a Kāvya, Aucitya gives *camatkāra*, Aucitya which is the life of Rasa. Rasa is the thing to which Aucitya is the greatest relation in which other things exist. He again says:

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् । v. 5.

रसेन शृङ्गारादिना सिद्धस्य काव्यस्य धातुवादरससिद्धस्येव तज्जीवितं स्थिरमित्यर्थः । p. 115.

<sup>1</sup> Jayamaṅgalācārya's *Kaviśikṣā* (Peterson's First Report, last list, App. I, pp. 78-9) calls Aucitya the *jīvita* of poetry.

औचित्यं श्लाघ्यते तत्र कविताजीवितोपमम् ।

कवयस्तदजानन्तः कथं स्युः कौर्तिमाजनम् ॥

Cf. also the *Sāhityamīmāṃsā* (p. 154): अत्यन्तं रक्षणीयं स्यादौचित्यं काव्यजीवितम् ।

We had observed before that Aucitya is as unintelligible without Dhvani as without Rasa. As a matter of fact it had its greatest exposition at the hands of Ānandavardhana only as a supplementary idea in the system of *rasa-dhvani*; for, to Ānandavardhana and Abhinavagupta, the soul (*ātman*) of poetry is *aucityavad rasa-dhvani* and the three are inseparable. But such an explicit mention and acceptance of Dhvani, as of Rasa, are not found in the *Aucityavicāracarcā*. But Dhvani is all throughout implied. We had said that the test and proof of Aucitya is Dhvani, the *suggestion* of Rasa or idea. Showing the propriety of *pada* (which is a case of *pada-dhvani* with Ānandavardhana), i.e. *padaucitya* in a verse, Kṣemendra says that Aucitya in that word pleases us because that word in particular *suggests* the state of separation and the consequent suffering, i.e. the Vipralambha Rasa: *virahāvasthāsūcakam kṣāṅgyāḥ iti padaṃ paramam aucityaṃ puṣṇāti*. Similarly in all instances of all kinds of Aucitya, Kṣemendra must have sufficiently and clearly based his explanations of Aucitya scientifically on the principle of Dhvani. For, it is from Ānandavardhana that the concept of Aucitya took new life.

In most cases, Dhvani, Vakrokti and Aucitya are merely the more specific names for the *camatkāra* in a certain point. In his commentary on chapter 15, the opening chapter of the *vācikābhinaya* section of the *Nāṭya-śāstra*, Abhinavagupta uses another word for this *camatkāra*, namely *vaicitrya*, strikingness or beauty or charm. Bharata gives ten grammatical divisions of words and Abhinavagupta says that everything in poetry, gender, number, name, case, etc. has to be *vicitra*, wonderful or striking. Having explained the *vaicitrya* of all elements of language in poetry, Abhinavagupta reconciles to this *vaicitrya* of his the Dhvani of *sup*, *tiṅ*, *vacana*, etc. of Ānandavardhana (Ud. III) and the *vakratā* of *sup*, etc. of others (*anye*) meaning

Kuntaka or those of whose ideas Kuntaka is the systematic exponent.<sup>1</sup> To these can be reconciled Kṣemendra's Aucitya of *pada*, *kriyā*, *kāraka*, *liṅga*, *vacana*, *upasarga*, *niṣāta*, etc. Again *suptindhvani*, *subādi-vakratā*, *subādi-vaicitrya* or *subādyaucitya* is the same as some of the ten different kinds of *camatkāra*, *camatkāra* in *śabda*, in *artha*, etc. given by Kṣemendra in the third section of his *Kavikaṇṭhābharaṇa*. As a matter of fact there is nothing new in Kṣemendra's Aucitya of *pada*, etc. except appreciation under a different name of the same points mentioned by Ānandavardhana in Uddyota III of his work under the heads of Dhvani of *pada*, *sup*, etc., forming the numerous parts of the *vyāñjaka*. The *Aucityavicāracarṇā* is greatly indebted to the third chapter of the *Dhvanyāloka*. On the subject of *rasaucitya* alone, while explaining *viruddha-rasa-samāveśa*, combining of two contradictory sentiments, Kṣemendra quotes Ānandavardhana's verse on the subject (*Au. Vc.*, p. 134). Except for this one quotation, it must be stated that in this tract of his which works out Ānandavardhana's ideas, Kṣemendra has not expressed adequately his indebtedness to Ānandavardhana. He grows eloquent on Aucitya in the opening but strangely does not even quote the famous verse of Ānandavardhana, *anaucityād ṛte nānyat*, etc.

Kṣemendra has elaborated and pointed out some more principles of Aucitya in the wider sphere of thought—*artha* and *arthasaṃdarbha*. Most of the things in this class like the Aucitya-s of *deśa*, *kāla*, *vrata*, *tattva*, *sattva*, *svabhāva*, *sāra-saṃgraha* and *avasthā* are comprehended in '*prakṛtyaucitya*' and in the absence of the flaw of *lokāgama-virodha*, which is pointed

<sup>1</sup> *vide Abhi. Bhā.*, Madras. MS., chap. 14, vol. 2, p. 367. *Vide* also my article on 'Writers Quoted in the *Abhi. Bhā.*', *JOR*, vol. 6, pt. 3, p. 221. See also above p. 244 on this point.

out by all writers from Bhāmaha and Daṇḍin, which is part of Aucitya, and can be said to be generally included in *prakṛtyaucitya* itself which is as old as Bharata or can be separately called as *lokasvabhāvaucitya*. The *pratibhau-citya* given by Kṣemendra concerns the minor 'fancies' and not poetic imagination or genius as a whole. Similarly innumerable items of Aucitya can be elaborated and so Kṣemendra says in the end:

‘अन्येषु काव्याङ्गेषु अन्यैव दिशा स्वयमौचित्यम् उत्प्रेक्षणीयम् ।  
तदुदाहरणान्यानन्त्यात् न प्रदर्शितानीत्यलमतिप्रसङ्गेन ।’ p. 60.

As for instance, the propriety of metre, *vr̥ttaucitya*, is an interesting study. Bharata has spoken of it in his chapters on Vṛtta-s and Dhruvā-s or stage-songs<sup>1</sup> (16 and 32) which Abhinavagupta quotes in his *Abhinavabhāratī*. Kātyāyana, an old writer on metres, on the appropriateness of certain metres to certain subjects, moods and situations, says:

वीरस्य भुजदण्डानां वर्णने स्रग्धरा भवेत् । etc.<sup>2</sup>

Kṣemendra reserves this subject for special treatment in his *Suṣṛttilaka* (Vinyāsa 3, vv. 7-16).

काव्ये रसानुसारेण वर्णनानुगुणेन च ।

कुर्वीत सर्ववृत्तानां विनियोगं विभागवित् ॥

<sup>1</sup> See my 'Music in Ancient Indian Drama' in *Art and Letters*, London, XXVIII. 1, 1954, pp. 10-18; *Journal of the Music Academy*, Madras, XXV. 1-4, 1954, pp. 79-92.

<sup>2</sup> See my article on 'Writers Quoted in the *Abi. Bhā.*', *JOR*, vol. 6, pt. 3, p. 223.

वृत्तरत्नावली कामादस्थाने विनिवेशिता ।

कथयत्यज्ञतामेव मेखलेव गले कृता ॥ etc.

Kṣemendra then goes on to explain with illustrations the situations and subjects and the appropriate metres in which they should be depicted. Though there is bound to be a considerable amount of subjectivism and impressionism in this study, though, even as on the question of relation of *rāga-s* and *rasa-s* in music, in this inquiry also, it may be that one and the same metre has many emotional significances, there is some truth in some principles of *vyttaucitya* like the association of long metres like Sragdharā with descriptions of war, Vīra, Raudra and Bībhatsa Rasa-s and the use of Anuṣṭubh-s for narration, brief summing up and pointed speech.

The concept of Aucitya was born as a supplement to Rasa and Dhvani and is so developed by Kṣemendra, though it must be stated that the latter, Dhvani, is not specifically spoken of by him. From the verses in the beginning which state the doctrine of Aucitya in general, it is plain, that like Rasa and Dhvani, Aucitya came in as a severe criticism of a merely physical or 'materialistic' or a jeweller's philosophy of poetry which made much only of Alaṃkāra-s and Guṇa-s. This is true not of the critical literature of Kṣemendra's time; for, Rasa had been established firmly as the soul of poetry in Poetics, and the discussion yet going on was only on the process of the realization of that Rasa, whether it was Dhvani, *anumāna*, *bhāvanā* and *bhoga* or *tātparya* and so on. But it is true of literary practice, of what the poets themselves were doing. Kṣemendra's Aucitya is another and final criticism of Alaṃkāra-s.

काव्यस्यालमलंकारैः किं मिथ्यागणितैर्गुणैः ।

यस्य जीषितमौचित्यं विचिन्त्यापि न दृश्यते ॥

अलंकारास्त्वलंकारा गुणा एव गुणाः सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ॥ vv. 4-5.

उचितस्थानविन्यासादलंकृतिरलंकृतिः ।

औचित्यादच्युता नित्यं भवन्त्येव गुणा गुणाः ॥ v. 6.

अलंकृतिरुचितस्थानविन्यासादलंकर्तुं क्षमा भवति, अन्यथा त्वलंकृति-  
व्यपदेशमेव न लभते । तद्वदौचित्यादपरिच्युता गुणा गुणतामासादयन्ति,  
अन्यथा पुनरगुणा एव । p. 116.

An illustrative verse (which elaborates, as pointed out at the beginning of this chapter, a verse on the same subject in Bharata) is also cited by Kṣemendra:

कण्ठे मेखलया, नितम्बफलके तारेण हारेण वा

पाणौ नूपुरबन्धनेन, चरणे केयूरपाशेन वा ।

शौर्येण प्रणते, रिपौ करुणया, नायान्ति के हास्यताम्

औचित्येन विना रुचिं प्रतनुते नालंकृतिर्नो गुणाः ॥

Bharata, XXIII. 64:

अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।

मेखलोरसि बन्धे च हास्यायैवोपजायते ॥

Bharata says this in respect of music also where the Alaṁkāra-s must be in accordance with *varṇa* or the *gānakriyā*.

एभिरलंकर्तव्या गीतिर्वर्णाविरोधेन ।

स्थाने चालंकारं कुर्यात् न ह्युरसि काञ्चिकां बध्येत् ॥

NS, Kasi ed., XXXIX. 73-4.

Thus, well has it been said by Ānandavardhana that Aucitya is the greatest secret of Rasa and *anaucitya*, the greatest enemy.

The section on Poetics in the *Agni-purāṇa* contains little by way of any development of the concept of Aucitya; but it is

also noticed here because it shows some ingenious and original reshuffling of concepts and gives this concept of Aucitya as an Alamkāra of both *śabda* and *artha*, an *ubhayālamkāra* (345.2 and 5).

प्रशस्तिः कान्तिरौचित्यं संक्षेपो यावदर्थता ।  
 अभिव्यक्तिरिति व्यक्तं षड्भेदास्तस्य जायति ॥  
 यथा वस्तु तथा रीतिः य(त)था वृत्तिस्त(य)था रसः ।  
 ऊर्जस्विमृदुसंदर्भादौचित्यमुपजायते ॥

‘ Riti in accordance with theme and Vṛtti in accordance with Rasa; expression, forceful or soft (as occasion demands)—thus is Aucitya engendered.’

The *Rasārṇavālamkāra* (Madras MS.) of Prakāśavarṣa is somewhat important.<sup>1</sup> It is another work which speaks of Aucitya as a whole as an Alamkāra, but Prakāśavarṣa differs from the *Agni-purāṇa* in holding it as a *śabdālamkāra*.

श्लेषश्चित्रं तथौचित्यं प्रश्नोत्तरप्रहेलिका ।

शब्दालंकृतयः स्पष्टमष्टादश मनीषिभिः ॥ Madras MS., p. 16.

Some valuable ideas on Aucitya are also given by Prakāśavarṣa. He defines Aucitya as the spirit of mutual help between sound and sense, between word and idea, *śabda* and *artha*, and as an element which makes poetry great. He adds that to Sahṛdaya-s, *anaucitya* is the greatest offence.

उपकार्योपकारत्वं यत्र शब्दार्थयोर्भवेत् ।  
 उत्कर्षाधायकं . . . तैः (प्राज्ञैः) औचित्यं तत् प्रकीर्तितम् ॥

<sup>1</sup> vide JOR, vol. VIII, pt. 3, for an account of Prakāśavarṣa and his work. In IHQ, vol. V, appeared a transliterated edition of this text.

. . . . .  
**भनौचित्यात् किमन्योऽस्ति तिरस्कारः सचेतसाम् ॥**

Prakāśavarṣa gives a new twofold classification of Aucitya but does not explain the varieties further. He says that others have said enough on this subject.

It was pointed out above (pp. 226, 229) that the word Aucitya occurred first, with theoretical significance for

*Anaucitya* Poetics in Yaśovarman's play and first in  
 a regular Alaṁkāra work in Rudraṭa's *K. Al.*

In a consideration of Aucitya, its opposite *anaucitya* is necessarily and always involved and sometimes the actual word *anaucitya* was also expressly used by writers, e.g. by Rudraṭa, *K. Al.*, XI. 9 (p. 234 above). Ānandavardhana mentioned *anaucitya* prominently in his well-known verse *anaucityādrte*, etc., 'there is nothing which ruins Rasa so much as *anaucitya*' (III. 14-15, pp. 242-3 above). Abhinavagupta's observation that the breach of Aucitya resulted in Rasa becoming *Rasābhāsa* was also explained above (p. 252).

Somewhat akin to the last-mentioned idea in Abhinavagupta or leading to it is what we find in Udbhaṭa's conception of the *ūrjasvi* Alaṁkāra. Udbhaṭa, who wrote shortly before Rudraṭa, provides the first occurrence of the word *anaucitya*. Bhāmaha did not define *ūrjasvi* but only illustrated it, which however shows that his view of the Alaṁkāra is not different from Daṇḍin's. Daṇḍin defined it as *rūḍhāhaṁkāra*, a statement reflecting one's pride or of one who was proud of his virtue. Udbhaṭa made a departure from this idea and defined *ūrjasvi* as a case of *anaucitya* in the manner in which Bhāva-s and Rasa-s expressed themselves.



अनौचित्यप्रवृत्तानां कामक्रोधादिकारणात् ।

भावानां च रसानां च बन्ध ऊर्जस्वि कथ्यते ॥ *KASS*, IV. 5.

The illustration, given from the continuing theme of *Kumāra-sambhava*, clarifies further Udbhaṭa's view—Śiva's love for Pārvatī becoming so intense that Śiva wanted to have Pārvatī forcibly (*haṭhena*) by going out of the way (*apāśya satpatham*). *Ūrjasvi* is evidently taken by Udbhaṭa in the sense of 'strength' and 'intensity', something more basic but not in the exact form of *ahaṃkāra*, as in Daṇḍin. It may also be seen that this is still in the realm of *Rasa* and has not stepped over, as in Abhinavagupta, into *rasābhāsa* like Rāvaṇa's passion for Sītā.

There is one more point to be considered before closing this account of Aucitya. Bharata has said<sup>1</sup> that Hāsyā

*Anaucitya*  
and Hāsyā

Rasa or the sentiment of laughter is produced

by *anukṛti*. It has been pointed out above

that Abhinavagupta remarks in his *Locana*

that *anaucitya* is at the root of *ābhāsa*, as in the case of the *śṛṅgārābhāsa* of Rāvaṇa for Sītā. We can only laugh at it. So it is that *laulya*, which is proposed as a *Rasa* by some, is made by Abhinavagupta an accessory in Hāsyā *Rasa*.<sup>2</sup> In the *Abhinavabhāratī* on the text of Bharata which explains the origin of Hāsyā *Rasa*, Abhinavagupta discusses at greater length this idea and what constitutes the basis of the comic and points out that *anaucitya* is at the root of the comic.<sup>3</sup> Aucitya is *Rasa* and *anaucitya* is *rasābhāsa* and Hāsyā *Rasa*.

<sup>1</sup> *NŚ*, GOS, VI. 40.

<sup>2</sup> *vide Abhi. Bhā.*, p. 342.

<sup>3</sup> *ibid.*, pp. 296-7. A study of mine on the Comic Element in Skt. Literature (on the theory of Hāsyā and its treatment by poets) is to be shortly published.

The illustrative verse quoted by Kṣemendra gives a series of *anaucitya* and concludes, *nāyānti ke hāsyatām*. Surely anyone with a girdle round the neck and a necklace on the foot will be laughed at. So it is that Bharata also says:

मेखलोरसि बन्धे च हास्यायैवोपजायते । XXIII. 69.

This takes us to another aspect of poetry and of Aucitya. In the poetry of Rasa, Aucitya is the very life, *jivita*; but in comic writing, the very life of its Rasa, i.e. *rasābhāsa* or Hāsyā Rasa, is *anaucitya*. *Anaucitya* is the secret of comic writing. We can well say:

चार्वनौचित्यमेवैका हास्यस्योपनिषत् परा ।  
अनौचित्यं रसाभासकाव्यस्य स्थिरजीवितम् ॥

It is only with various forms of *anaucitya* that Hāsyā can be developed; all Doṣa-s of speech and thought occur in the character Śākāra in the *Mychakaṭika* and we have already pointed out above how *nyūnopamā* and *adhikopamā* are the secrets of satire and parody. Inappropriateness is at the root of all varieties of the ridiculous and the laughable, and this has been shown by Abhinavagupta in his *Abhinavabhāratī*:

अनौचित्यप्रवृत्तिकृतमेव हि हास्यविभावत्वम् । p. 297.

Thus *anaucitya* is the Aucitya in Hāsyā Rasa. The Aucitya here is that aspect called 'adaptation' by virtue of which, flaws become excellences, by change of circumstances. The incoherent and the inappropriate themselves become appropriate. Just as *śrutiduṣṭa*, a flaw in Śṛṅgāra, is a great Guṇa in Raudra and this adaptation is one form of Aucitya, so also

*anaucitya* which spoils all Rasa-s and is the greatest *rasa-doṣa*, is the greatest *rasa-guṇa* in Hāsyā. This is of course said of the fundamental basis, the root cause, *vibhāva*, of Hāsyā Rasa and of those conditions of inappropriateness, oddities and ludicrousness which are the stuff of which Hāsyā is made. And in the delineation of this *anaucitya* itself producing Hāsyā, in expression and in all other parts, principles of internal Aucitya have to be observed. There are two old verses on this subject of how *anaucitya* becomes Aucitya, of how Doṣa-s become Guṇa-s and of how adaptation and appropriateness are the only rule.

सामान्यसुन्दरीणां विभ्रममावहत्यविनय एव ।

धूम एव प्रज्वलितानां मधुरो भवति सुरभिदारूणाम् ॥

(*Chāyā* of a Prakrit Gāthā.)

अन्यदा भूषणं पुंसः क्षमा लज्जेव योषिताम् ।

पराक्रमः परिभवे वैयात्यं सुरतेष्विव ॥ Māgha, ŚV, II. 44.

It is all some kind of relativity in the realm of poetry. There is no absolute Guṇa and Doṣa but only *ucita* and *anucita* and the poet takes up even *anaucitya* to make Aucitya out of it. The poet's attitude is as free and open in this respect as in respect of the question of morality in poetry.

It is this Aucitya which Robert Bridges speaks of in his essay on poetic diction under the name 'Keeping', a concept borrowed from painting and which he describes as the 'harmonizing of medium'. The following line of his explains his idea further: 'But in Aesthetic no Property is absurd if it is in keeping.' Bridges speaks here of absurdity (*doṣa*) ceasing to be so and becoming a Guṇa (*vaiśeṣika*) because of Aucitya (keeping).

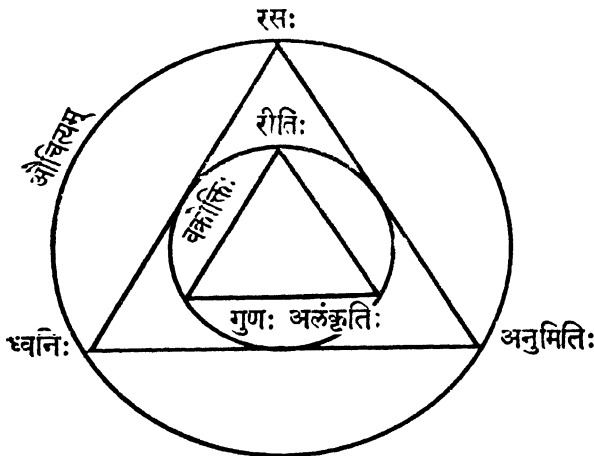
Three doctrines form the great and noteworthy contributions of Sanskrit Alamkāra literature to the world's literature on literary criticism. They are Rasa, Dhvani and Aucitya.<sup>1</sup> Aucitya is a great principle within whose orbit comes everything else. The Aucitya-rule of criticism is obeyed by all others, including Rasa. Mahāmahopādhyāya Professor S. Kuppuswami Sastriar states the whole evolution of Sanskrit Poetics from Alamkāra to Aucitya in a *Kārikā* and illustrates it with a graph. Within the big circle of Kṣemendra's Aucitya, there are three viewpoints in the shape of a triangle. The topmost point of the triangle is the undisputed Rāsa of Bharata, which Ānandavardhana and Abhinavagupta accept as the 'soul' of poetry and which critics of Dhvani like Bhaṭṭa Nāyaka and Mahimabhaṭṭa and other theorists like Kuntaka accept. Lower down, the two points of the triangle are the two prominent theories, opposed to each other, regarding the process of realizing Rasa, namely the Dhvani of Ānandavardhana and the Anumiti of Mahimabhaṭṭa. Anumiti is mentioned only as *upalakṣaṇa* and it stands for other anti-dhvani theories also, like the *bhāvanā* and *bhoga* of Bhaṭṭa Nāyaka, Tātparya, etc. Within this triangle is a smaller circle named after the Vakrokti of Kuntaka. This circle again contains a triangle within it, the topmost point of which is Vāmana's Rīti, a concept decidedly superior to and more comprehensive than the two lower points called Guṇa and Alamkāra of Daṇḍin and Bhāmaha. Beginning with Alamkāra, each theory is superior and more comprehensive than the preceding. The Alamkāra-guṇa-rīti modes of criticism deal with diction

<sup>1</sup> A survey and review of western literary criticism from Aristotle to modern writers from the point of view of Sanskrit Alamkāra Śāstra has been made by me in a separate study.

and style in the lower sense of the terms and are classed under a bigger current which was the study of form culminating in the comprehensive Vakrokti-circle of Kuntaka, which is also an approach to poetry from the formal side. The next, the bigger triangle, represents the current which was the study of the content, of the inner essence of poetry, namely Rasa and the process, the technique by which the poet delineates it and the Sahṛdaya responds to it. All these are comprehended in the outermost circle of Aucitya which pertains to Rasa and everything else in Kāvya. All the other theories run at the back of Aucitya which is in the van. If there is a harmony or a beauty as such, innate in every part of a great work of poetry, it is this Aucitī.

The *Kārikā* and the graph explained above are given below :

औचितीमनुधावन्ति सर्वे ध्वनिरसोन्नयाः ।  
गुणालंकृतिरीतीनां नयाश्चानृजुवाङ्मयाः ॥



## THE EVOLUTION OF THE NAMES OF SANSKRIT POETICS AND KRIYĀ-KALPA, A PRE-BHĀMAHA NAME OF THE ALAṂKĀRA-ŚĀSTRA

It is not a surprise if, on examining the history of the several names of a branch of knowledge in its long course through the centuries, one finds that survival of the best is not always the rule in the realm of nomenclatural evolution. This is borne out by an examination of the names of the subject of Sanskrit poetics, which is called *alaṁkāra-śāstra*, not because of the absolute appropriateness of that name. The name of the concept of Alaṁkāra stuck to the whole subject even though the concept itself was dethroned after a time.

In English, the subject of Literary Criticism had the old name Poetics, the Study of Poetry, and we have Aristotle's work on the subject called Poetics. In Sanskrit, the most common name, for the subject and, as a matter of fact, the only name which finally stood, is Alaṁkāra-śāstra. Sometimes we have in its place the name Sāhitya-vidyā. *Pañcamī sāhityavidyā iti yāyāvariyaḥ*, says Rājaśekhara (*KM*, p. 4). The name *sāhitya* is very much later than the name *alaṁkāra*. It was evidently born out of grammar and it slowly came to denote poetry itself, on the basis of Bhāmaha's definition of poetry:<sup>1</sup>

शब्दार्थौ सहितौ काव्यम् । *KAl*, I. 16.

<sup>1</sup> See *Bhoja's Śṛṅgāra Prakāśa*, pp. 82-104.

Sāhitya was gaining some importance after the time of Ānandavardhana. It was taken up by two prominent writers who came immediately after Abhinavagupta, namely Bhoja and Kuntaka. Sometime afterwards, we had the first regular work on Poetics which took the name Sāhitya, namely the *Sāhitya-mīmāṃsā* of Ruyyaka. After this, the word was in greater use and in later Alaṃkāra literature one of the most important works had this name, namely the *Sāhityadarpaṇa* of Viśvanātha. Whenever accomplishments of men of taste were referred to, the word Sāhitya was always used along with *saṃgīta*. Though not as old as Alaṃkāra, Sāhitya is the only name of Sanskrit poetics, which became as common as Alaṃkāra.

Sāhitya means the poetic harmony, the beautiful, mutual appropriateness, the perfect mutual understanding, of *śabda* and *artha*, word and sense. The concept is of great significance and I have dealt with it and its history in a chapter in *Bhoja's Śṛṅgāra Prakāśa*. Compared with Sāhitya, the name Alaṃkāra is of less worth. It is a reminder of that stage in the history of Sanskrit poetics when the concept of Alaṃkāra was seated high on the throne of poetic expression. The Alaṃkāra-age of Sanskrit poetics is much older than Bhāmaha and continued up to the time of Udbhaṭa, Vāmana and Rudraṭa. Its last great votaries were Bhoja and Kuntaka. Bhāmaha's work is called *Kāvyaālaṃkāra*; Udbhaṭa, who commented upon Bhāmaha, names his independent work on the subject, *Kāvyaālaṃkāra-sārasaṃgraha*; Vāmana and Rudraṭa only follow and name their works also as *Kāvyaālaṃkāra*. Though Daṇḍin seems to be an exception, he only proves the rule; for, though he calls his work *Kāvyaadarśa* or 'Mirror of Poetry', he is the writer who pays the greatest tribute to Alaṃkāra. These ancient Alaṃkāra-vādin-s took Alaṃkāra to be beautiful expression, the distinguishing mark of poetry,

and considered even the Rasa-s as only subserving beauty of expression. Bhoja ardently walks in the steps of Daṇḍin and, in his stupendous *Śṛṅgāraprakāśa*, erects a new high throne for Alaṁkāra. Guṇa-s, Alaṁkāra-s, Rīti-s, Vṛtti-s, Saṁdhi-s, Lakṣaṇa-s, Rasa-s, language, metre, form of composition, namely epic, drama, etc.—everything is Alaṁkāra to Bhoja.<sup>1</sup> The Alaṁkāra-age of Sanskrit poetics which can roughly be marked off as ending with Rudraṭa, is also a very significant period in the history of Sanskrit poetics. For, it is the analysis of the Alaṁkāra-s that led to the rise of Vakrokti and in another direction, through such Alaṁkāra-s as *dīpaka*, *samāsokti*, *paryāyokta*, containing a suggested element, gave rise to the concept of suggestion, Dhvani.<sup>2</sup> Vakrokti is a continuation of Alaṁkāra; its greatest exponent, Kuntaka, describes his work, the *Vakrokti-jīvita* as Kāvyaṁkāra.

काव्यस्यायमलंकारः कोऽप्यपूर्वो विधीयते । *Vj*, I. 2.

ग्रन्थस्यास्य अलंकार इत्यभिधानम् । *ibid.*, *Vṛtti*, p. 3.

It is as a result of the importance of this Alaṁkāra-stage of Sanskrit poetics that the whole system came to be named after only one of the several elements of poetry. Says Kumārasvāmin:

यद्यपि रसालंकाराद्यनेकविषयमिदं शास्त्रं तथापि छत्रिन्यायेन  
अलंकारशास्त्रमुच्यते । *Ratnāṇa* on the *Pratāparudriya*, p. 3.

At the hands of Vāmana, Alaṁkāra gained greater proportions; it attained further significance and beauty. It was

<sup>1</sup> See *Bhoja's Śṛṅgāra Prakāśa*, chapter on 'Bhoja's Conception of Alaṁkāra', pp. 352-407.

<sup>2</sup> *ibid.*, ch. on 'Bhoja, Dhvani and Ānandavardhana', pp. 138-41.



passed on to him from Daṇḍin and when he turned the gem of Alaṃkāra handed to him, he found it flashing diverse hues. He realized that it meant Beauty. It had come to imply not only the small graces of the *śabdālaṃkāra-s* and the figures of speech called *arthālaṃkāra-s* but also the absence of all flaws and the presence of all excellences, in fact the sum-total of the beauty of poetic utterance, as distinguished from other utterances. To Vāmana, Alaṃkāra was Beauty, *saundarya*.

For the nonce, it seems as if Poetics had a new and comprehensive name, Saundarya-śāstra. The word *sundara*, 'beautiful', baffles analysis. We have to resign ourselves to the magic of the poet's genius ultimately, to what Bhaṭṭa Nāyaka and Kuntaka would call *kāvīyāpāra*. *Sundara* and *saundarya* are words which Abhinavagupta uses very often in his descriptions of poetry in the *Locana* on the *Dhvanyāloka*. Ānandavardhana himself emphasizes the idea of 'beauty', his favourite word for the 'beautiful' being *cāru*.

1. Ānandavardhana: शब्दगताः चारुत्वहेतवः (p. 5), कामनीयकं and चारुत्वहेतु (p. 8), काव्यस्य हि ललितोचितसंनिवेश-चारुणः (p. 13), विविधविशिष्टवाच्यवाचकरचनाप्रपञ्चचारुणः (p. 27), किंच काव्यानां शरीरिणामिव संस्थानविशेषावच्छिन्नसमुदायसाध्यापि चारुत्वप्रतीतिः (p. 129), वस्तु चारुत्व-प्रतीत्ये स्वशब्दानभिधेयत्वेन यत्प्रतिपादयितुमिष्यते (p. 193), यत्र तु सा चारुरूपव्यङ्ग्यप्रतीति-हेतुः (p. 196).

2. Abhinavagupta: प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा । तस्या विशेषो रसावेशवैशद्यसौन्दर्यकाव्यनिर्माणक्षमत्वम् । *Locana*, p. 29.

न हि त्वया रिपवो हता इति यादृगनलंकृतोऽयं वाक्यार्थः तादृगयम् ; अपि तु सुन्दरीभूतः । *ibid.*, p. 72.

Beauty is the primary factor and in its absence neither Alaṁkāra nor Dhvani can have any claim to be called such or make for poetry.

तथाजातीयानामिति । चारुत्वातिशयवताम् इत्यर्थः । सुलक्षिता इति यत्किलैषां तद्विनिर्मुक्तं रूपम्, न तत् काव्येऽभ्यर्थनीयम् । उपमा हि 'यथा गौः तथा गवयः' इति । (रूपकम्) 'गौः वाहीकः' इति । श्लेषः 'द्विर्वचनेऽचि' इति तन्त्रात्मकः । . . . . एवमन्यत् । न चैवमादि काव्योपयोगीति । *Locana*, p. 210.

This is said of Alaṁkāra by Abhinavagupta and the point is stressed by Bhoja also in his *Śṛṅgāraprakāśa* (Madras MS., vol. 2, chap. XI, p. 371), where he says that the statement *dhūmo 'yam agneḥ* cannot be considered an Alaṁkāra, because it is devoid of the primary characteristic common to all Alaṁkāra-s (*alaṁkāra-sāmānya-lakṣaṇa*), namely *śobhā*, which is Beauty. Such a significant interpretation is given by Bhoja to Daṇḍin's description of Alaṁkāra, *kāvyaśobhākarān dharmān alaṁkārān pracakṣate*. The point is further stressed in a well-known passage by Appayya Dīkṣita in his *Cītramīmāṃsā*.

सर्वोऽपि बलंकारः कविसमयप्रसिद्धयनुरोधेन हृद्यतया काव्यशोभा-  
कर एव अलंकारतां भजते । अतः 'गोसदृशः गवयः' इति नोपमा ।  
NS ed., p. 6.

Mahimabhaṭṭa also emphasized this 'beauty' as the chief aim of the poetic endeavour.

किं च सौन्दर्यातिरेकनिष्पत्तयेऽर्थस्य काव्यक्रियारम्भः कवेः, न त्वलंकारनिष्पत्तये । *VV*, II. 74-5.

Jagannātha, who too includes the condition *sundara* in the definition of the simile, says that it is *saundarya* which produces the *camatkṛti*:

सौन्दर्यं च चमत्कृत्याधायकत्वम् । p. 157.

This has been explained above in the chapter on ‘ Use and Abuse of Alamkāra ’.

The same necessary condition of having beauty applies to Dhvani also. It is not enough to point out in a case the existence of some technical Dhvani. Even Dhvani has to be beautiful. Ānandavardhana makes it abundantly clear, as seen from the passages quoted above, that beauty is the end and aim of Dhvani.<sup>1</sup> Abhinavagupta also makes this clear.

गुणालंकारौचित्यसुन्दरशब्दार्थशरीरस्य सति ध्वननात्मनि आत्मनि  
काव्यरूपताव्यवहारः । *Locana*, p. 17.

Commenting on Ānandavardhana's

विविधविशिष्टवाच्यवाचकरचनाप्रपञ्चचारुणः काव्यस्य . . .

*Dhva.Ā.*, p. 27.

Abhinavagupta says:

तेन सर्वत्रापि न ध्वननसद्भावेऽपि तथा व्यवहारः . . .

*Locana*, p. 28.

*Therefore poetic beauty is the real soul of poetic expression. Abhinavagupta accepts that Beauty is the essence, the soul of the art.*

<sup>1</sup> This is indirectly stressed also, by later writers from Mammaṭa onwards, by formulating *asundara* as a variety of the lower order of writing where Dhvani is not dominant (*guṇibhūlavyaṅgya*).

यच्चोक्तम्—‘चारुत्वप्रतीतिस्तर्हि काव्यस्य आत्मा स्यात्’ इति,  
तदङ्गीकुर्म एव । नास्ति खल्वयं विवाद इति । *Locana*, p. 33.

It is this Beauty that is otherwise called *camatkāra* on which word Viśveśvara, the author of the *Camatkāracandrikā*, takes his stand. The words *vicchitti*, *vaicitrya*, and even the word *vakratā* finally mean only Beauty. It is the same, the beautiful in poetry, that is meant by the *ramaṇīya* in Jagannātha's definition of poetry. From this point of view, it appears that there was a good chance of a new name being accepted for Poetics, namely Saundarya-śāstra, but it did not happen. The name Saundarya-śāstra would correspond to the western name Aesthetics. In the western literature on the subject, the words, ‘the Beautiful’ and ‘the Sublime’, are met with. There are works such as that of Longinus on the Sublime. One whole chapter in his work, *What is Art?*, is devoted by Tolstoy to an examination of the works on Beauty. But the study of Beauty and Sublimity, Aesthetics or Saundarya-śāstra, does not strictly mean Poetics but embraces the critical appreciation of all fine arts, including sculpture, painting and music. I have dealt with this in my lectures on the ‘Concept of the Beautiful in Sanskrit literature’.<sup>1</sup>

In Uddyota I and elsewhere, Ānandavardhana refers to writers on Poetics as *kāvya-lakṣaṇakīrin-s*, for those who wrote on poetry did so with the idea of defining Poetry (*Dhva.Ā.*, pp. 8, 10, etc.). *Kāvya-lakṣaṇa* can also be taken as a general appellation applied to Poetics in the days of the reign of Alaṁkāra and even earlier. Bhāmaha, who opens his work with the words:

<sup>1</sup> To be published shortly.

काव्यालंकार इत्येष यथाबुद्धि विधीयते ।

closes it thus with the name *kāvyalakṣman*, i.e. *kāvyalakṣaṇa*:

अवगम्य स्वधिया च काव्यलक्ष्म ।

Daṇḍin proposes in I. 2 of his work to write *kāvyalakṣaṇa*:

यथासामर्थ्यमस्माभिः क्रियते काव्यलक्षणम् ।

and indeed Daṇḍin's work is named in some MSS. as *Kāvya-lakṣaṇa*.

All these names, *Kāvyalakṣaṇa*, *Alaṃkāra* and *Sāhitya*, are however later names. Before *Bhāmaha* and before the names *Alaṃkāra* and the much less definite *Kāvyalakṣaṇa* came into vogue, what was the name of the subject of Sanskrit poetics?

It is the list of the sixty-four arts, *catuḥṣaṣṭi kalāḥ*, given by Vātsyāyana in his *Kāmasūtra-s* that gives the first glimmer in this connection. After mentioning 'the composing of poetry', *kāvya-kriyā*, and two of the subjects helpful for that purpose, namely, Lexicon (*abhidhāna-kośa*) and Prosody (*chando-jñāna*), Vātsyāyana mentions a subject called *KRIYĀ-KALPA*. (I. 3. 16). What does this *Kriyā-kalpa* mean? Coming immediately after the composing of poetry, lexicon and prosody, it is very likely that *Kriyā-kalpa* is a subject related to literature and poetry. A reference to the *Jayamaṅgalā* upon this reveals to us that *Kriyā-kalpa* means Poetics or *Alaṃkāra-śāstra*: *kriyākalpa iti kāvyakaraṇavidhiḥ, kāvyālaṃkāra ity arthaḥ. tritayam api* (i.e. *Abhidhāna*, *Chandas* and *Alaṃkāra*) *kāvya-kriyāṅgaṃ, parakāvya-bodhārthaṃ ca* (p. 39). To explain, *Kriyā-kalpa* must be expanded into *Kāvya-kriyā-kalpa*, a practical treatise showing the way to compose poems.

The name Kriyā-kalpa consists of the two words, *kriyā*, meaning *kāvyā-kriyā*, and *kalpa* meaning *vidhi*. Kriyā-kalpa is the correct word. Śrīdhara's commentary on the *Bhāgavata* reads it wrongly as Kriyā-vikalpa and that wrong form is given in the list of sixty-four *kalā-s* in the *Śabdakalpadruma* and the *Vācaspatya*, both of which reproduce from Śrīdhara. Relying on this reading, P. K. Acharya, in an article on Fine Arts in the *Indian Historical Quarterly* (vol. V, p. 206), says that Kriyā-vikalpa is the art of 'derivation and conjugation of verbs in various ways' and that 'it refers to grammar and poetics as Yaśodhara says'! If the reading Kriyā-vikalpa is taken as correct and is interpreted as verbs and their derivation and conjugation, where does Poetics come in? And nobody, dealing with this subject of *kalā-s*, says that it refers to grammar.

The *Lalitavistara*'s list of *kalā-s* mentions this Kriyā-kalpa. (See Lefmann's ed., p. 156.)

Daṇḍin says in his *Kāvyādarśa*, I. 9:

वाचां विचित्रमार्गाणां निबबन्धुः क्रियाविधिम् ।

Here he refers to his predecessors who wrote *kriyā-vidhi*. *Vidhi* simply means *kalpa* and here there is an indirect reference to the name Kriyā-kalpa, which Vātsyāyana has acquainted us with. Taruṇavācaspati explains Daṇḍin's *kriyā-vidhi* as *racanā-prakāra* and the *Hṛdayaṃgamā*, as *kriyāvidhāna* which mean the same as the *kāvyā-karṇa-vidhi* of the *Jayamaṅgalā*.

To the Siṃhala commentator on the *Kāvyādarśa*, Ratnaśrījñāna, Alamkāra Śāstra was known as Kriyā-kalpa. In his commentary on *KĀ*, I. 10 (Darbhanga ed.), he says:

पूर्वाचार्यैः लोकस्य काव्यव्युत्पत्तये क्रियाकल्पे निबद्धे . . . ।

that is, the Kāvyaśarīra and Alamkāra-s were both dealt with by older writers in Kriyā-kalpa. Kriyā-kalpa occurs also in Ratnaśrī's comments on *KĀ.*, II. 364.

In a list of the sixty-four *kalā-s* attributed to Bhāmaha and quoted on p. 29 of Tippabhūpāla's *Kāmadhenu* on Vāmana's *Kāvyalamkārasūtra* and *Vṛtti*, which list closely agrees with that of Vātsyāyana, we have in the place of *kriyā-kalpa*, the word *kāvya-lakṣaṇa*. This again proves that Kriyā-kalpa is the correct word and that it is an old name for the Alamkāraśāstra.<sup>1</sup>

Lastly, we find Kriyā-kalpa mentioned in the Uttarakāṇḍa of the *Rāmāyaṇa*, along with many other arts and branches of knowledge. Though much of the present Uttarakāṇḍa may be a later accretion,<sup>2</sup> it may be that the cantos on the banishment of Sītā and the recitation of the epic by her two sons are genuine, or at least older parts of the epic. Their superior literary merit easily separates and marks them off. In canto 94 (verses 4 to 10), Vālmīki describes the assembling of men of learning in Rāma's court to hear the two boys recite the epic of Vālmīki. Among the learned men who gathered on that occasion are mentioned *paṇḍitāḥ*, *naigamāḥ*, *paurāṇikāḥ*, *śabdavidāḥ* (grammarians), *svaralakṣaṇajñāḥ*, *gandharvāḥ*, *kalāmātrāvibhāgaññāḥ* (all the three referring to musicians), *pādākṣarasamāsajñāḥ* and *chandasi pariniṣṭhitāḥ* (those well-versed in grammar and prosody); then we find the line:

क्रियाकल्पविदश्चैव तथा काव्यविदो जनान् । v. 7.

<sup>1</sup> In a separate monograph on the 64 Arts, to be published, I have drawn attention to some other lists of the *kalā-s* which include Kriyā-kalpa. I shall deal there with Mm. P. V. Kane's objections to this interpretation of *Kriyā-kalpa*, in the 3rd ed. of his *History of Skt. Poetics*.

<sup>2</sup> It is not very late, being known to Kālidāsa.

When grammar and prosody have been mentioned, surely poetics is the only subject waiting to be mentioned and who else than one who is learned in poetics deserves a seat in a gathering assembled to hear a poem?

Thus, from Daṇḍin in a way, and from Vātsyāyana and the commentators on both these and the *Rāmāyaṇa* in a clear manner, we come to know that, in its early stages, the Alamkāra-śāstra was called KRIYĀ-KALPA.<sup>1</sup>

<sup>1</sup> The semantics of the word *kriyā* is interesting to study in this connection. It means among many things 'a literary composition' and Apte's dictionary gives here apt quotations from Kālidāsa himself:

शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य । VU, I. 2.

कालिदासस्य क्रियायां बहुमानः । *Mālavikāgnimitra*.

*Kriyā* thus means *kāvya* and *kriyā-kalpa* is *kāvya-kalpa*. It is remarkable how the English language also has the synonym of *kriyā*, 'work', used in the sense of 'a literary composition'. *Kṛti* in South Indian musical vocabulary means a musical composition. *Seyyul*, the Tamil name for a verse or poem is derived from a Tamil root *sey* corresponding to and meaning the same thing as the Sanskrit *kṛ*.



## CAMATKĀRA

At first, works on Poetics approached the subject from the standpoint of Alaṃkāra and were invariably named also Kāvyaālaṃkāra. Then, with the rise of Rasa and Dhvani, the subject was approached from the point of view of the *ātman* of poetry, namely Rasa-dhvani. Then came Bhoja, whose *Śṛṅgāraprakāśa*, among the many points which it emphasized, stressed the concept of Sāhitya also, which together with the brilliant exposition of that concept in Kuntaka's *Vakroktijivita*, gave rise to a new kind of approach in the works called *Sāhitya-mīmāṃsā*.<sup>1</sup> Another approach is that of Camatkāra, the literary delight which comprehends all the poetical elements from Guṇa and Śabdālaṃkāra to Rasa and Dhvani. It is clear that when we read poetry, we have a certain enjoyment; this enjoyment may be due in one place to a sound effect, to a striking idea in another, and to the emotional movement in still another; but it is all the one relish.

It is a striking coincidence that, like the concept of Rasa, the concept of Camatkāra also came into the Alaṃkāra-śāstra from the Pāka-śāstra. Its early semantic history is indistinct and dictionaries record only the later meanings, the chief of

<sup>1</sup> One *Sāhitya-mīmāṃsā* is the work of Ruyyaka mentioned in his *Alaṃkārasarvasva*, but this work has not yet come to light. MSS. of another *Sāhitya-mīmāṃsā* are available in the Tanjore, Madras and Trivandrum MSS. libraries; this work has also been edited, although in a highly defective manner in the TSS. See the chapter on Sāhitya in *Bhoja's Śṛṅgāraprakāśa*, pp. 82-3, 93-6 especially.

which are 'astonishment' and 'poetic relish'. It appears to me that originally the word *camatkāra* was an onomatopoeic word referring to the clicking sound we make with the tongue when we taste something delectable, and in the course of its semantic enlargements, *Camatkāra* came to mean a sudden fillip to any feeling of a pleasurable type.<sup>1</sup> Nārāyaṇa, an ancestor of the author of the *Sāhityadarpaṇa*, interpreted *Camatkāra* as an expansion of the heart, *cittavistāra*, and held all kinds of *Rasa*-realization to be of the nature of this *Camatkāra* or *cittavistāra*, of which the prototype was the *Adbhuta Rasa*. But as a general and all-comprehensive name for literary relish, the word *camatkāra* occurs even in the *Dhvanyāloka* (NS. ed., p. 144). In the same sense, the word occurs about fourteen times in the *Locana* of Abhinavagupta (pp. 37, 63, 65, 69, 72, 79, 113, 137 and 138). From the reference on p. 63 we understand that Bhaṭṭa Nāyaka also used the word in the same sense. On p. 65, Abhinavagupta describes *Rasa* to be of the nature of *Camatkāra*. Kuntaka uses the word in the same sense (I. 2, 5, 56). The *Agni-purāṇa* equates the *caitanya* of the *ātman*, *Camatkāra* and *Rasa* (ch. 339, v. 2).

Abhinavagupta's pupil Kṣemendra, whose brain functioned on refreshing and original lines, made an approach to poetry through this *Camatkāra* in one of his small but interesting works, the *Kavikaṇṭhābharāṇa*. The third Saṃdhi.

<sup>1</sup> Cf. The following that I found in Rāmacandra Budhendra's commentary on the Yuddhakāṇḍa supplement of Lakṣmaṇa to the *Rāmāyaṇa-campū* (NS Press ed., p. 349):

सचमत्कारं चमत्कारसहितं यथा तथा । चमदित्यनुकरणशब्दः । चमत्कारलक्षणं तु  
'सुखदुःखाद्भुतानन्दैर्दृष्टैश्चित्तविक्रिया । चमत्कारः ससीत्कारः शरीरोद्भासनादिभिः ।'  
इति ।

of this work is called Camatkāra-kathana and here, Kṣemendra says that one cannot think of poetry devoid of *camatkāra* and compares a word endowed with *camatkāra* to the dazzling gem on a gold ornament and also to the *lāvanya* on a woman's body which is Ānandavardhana's comparison for Dhvani (I. 1-2, 2). Kṣemendra then analyses the points of Camatkāra in a poem into ten.

तत्र दशविधश्चमत्कारः—अविचारितरमणीयः, विचारितरमणीयः, समस्तसूक्तव्यापी, सूक्तैकदेशदृश्यः, शब्दगतः, अर्थगतः, शब्दार्थगतः, अलंकारगतः, रसगतः, प्रख्यातवृत्तिगतश्च । *KKa*, p. 129.

But the first regular treatise on poetics to make the Camatkāra-approach is the *Camatkāracandrikā* of Viśveśvara, protégé of Siṃhabhūpāla (c. 1330 A.D.).<sup>1</sup> This work opens with the statement that Camatkāra is the Saṃhṛdaya's delight on reading a poem and that the *ālambana*-s of this Camatkāra in a poem are seven, namely Guṇa, Rīti, Vṛtti, Pāka, Śayyā, Alamkāra and Rasa.

चमत्कारस्तु विदुषामानन्दपरिवाहकृत् ।

गुणं रीतिं रसं वृत्तिं पाकं शय्यामलंकृतिम् ।

सप्तैतानि चमत्कारकारणं ब्रुवते बुधाः ॥

India Office MS. No. 3966.<sup>2</sup>

<sup>1</sup> This Viśveśvara must be distinguished from the author of the *Alamkāraustubha* who flourished in the beginning of the 18th century. On the basis of its MS. in the Madras Govt. Oriental Library (R. 2679), I published a study of the *Camatkāracandrikā* in the *ABORI*, XVI (1934), 1-2, pp. 131ff. The text has just now been published by my students.

<sup>2</sup> The introductory verses in the India Office MS. of the *CC* are not found in the Madras MS.

Viśveśvara classifies poetry into three classes on the basis of the nature of the Camatkāra. The three classes are *camatkāri* (*śabdacitra*), *camatkāritara* (*artha-citra* and *guṇibhūtavyaṅgya*) and *camatkāritama* (*vyāṅgya-pradhāna*).

In 1729 A.D. Hariprasāda, son of Māthuramiśra Gaṅgeśa, wrote his *Kāvyaśloka* (Peterson's Third Report, pp. 356-7) in seven chapters. He solved the problem of poetry in a straight and simple manner by taking his stand on Camatkāra which he called the 'soul' (*ātman*) of poetry.

विशिष्टशब्दरूपस्य काव्यस्यात्मा चमत्कृतिः ।

उत्पत्तिभूमिः प्रतिभा मनागत्रोपपादितम् ॥

It is again on the basis of this Camatkāra that Jagan-nātha gives his most comprehensive definition of poetry in his *Rasagaṅgādhara*. Camatkāra, he says, is the supermundane, artistic delight brought about by the contemplation of Beauty, and poetry is the embodiment in words of an idea conveying such Beauty.

रमणीयार्थप्रतिपादकः शब्दः काव्यम् । रमणीयता च लोकोत्तराह्लाद-जनकज्ञानगोचरता । लोकोत्तरत्वं चाह्लादगतः चमत्कारापरपर्यायः अनुभवसाक्षिको जातिविशेषः ॥ (p. 4).

सौन्दर्यं च चमत्काराधायकत्वम् । चमत्कृतिरानन्दविशेषः सहृदयहृदय-प्रमाणकः । (p. 157).

## ADDENDUM

### CHAPTER I, LAKṢAṆA-S

The analysis of poetic expression into different kinds of ideas seems to be the earliest form of the attempt to study the variations played on the expression and to identify the points which are striking. That it must have been very early may be seen from a parallel afforded by the *Bṛhaddevatā*, I. 35-40, which analyses Vedic *mantra-s* in a similar manner. Śaunaka calls these modes or forms of expression: *mantrā nānāprakārā syuḥ* (v. 34 at the beginning) and *evaṃ prakṛtayo mantrāḥ* (v. 40 at the end). The ideas given in this analysis are very similar to the Lakṣaṇa-s and or have corresponding ones among the latter and what is more, some bear the names of the Lakṣaṇa-s themselves:

*Stuti, praśaṃsā, nindā, saṃśaya, paridevanā, spṛhā, āśis, katthanā, yācñā, praśna, praiṣa, pravalhikā, niyoga, anuyoga, ślāghā, vilapita, ācikyāsā, saṃlāpa, pavitrākhyāna, āhanasyā, namaskāra, pratirādha, saṃkalpa, pralāpa, prativākya, pratiśedha, upadeśa, pramāda, apahna, upapraiṣa, saṃjvara, vismaya, ākrośa, abhiṣṭava, kṣepa and śāpa.*



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## OPINIONS

Prof. M. Hiriyanna in the *Journal of the Madras University*, XIV. 2, pp. 307-8:

“The author brings to bear upon this aspect of the study his extensive knowledge of Alaṃkāra literature, including not only the portion of it which has found its way into print, but also that which is still in the manuscript stage. The discussions are throughout instructive, and they clarify many doubtful points in old Alaṃkāra works . . . their value to the specialist—whether he is studying advanced treatises on the subject or is engaged in research work in it—is great. The book is, indeed, a veritable storehouse of useful information for him . . . We may mention as an excellent instance of this ‘practical criticism’ as it is termed, the Section on the ‘Use and Abuse of Alaṃkāra-s’.

Prof. Chintaharan Chakravarti in the *Indian Historical Quarterly*, Calcutta:

“A good deal of valuable information relating to various principles of literary criticism as known to and expounded by Indian savants of different ages will be found scattered through the pages of the book. Thus, though apparently written for Sanskritists, the book, at least some of the chapters, may be read with profit by all people possessing a taste for literature . . . With an eye to the convenience of comparative study and clarity of expression reference has been made from time to time to the views of western writers. For a correct appreciation of the viewpoints of the old rhetoricians the learned author has consulted not only most of the printed Sanskrit texts and modern studies based on them, but also a number of manuscripts. . . .”



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